MAXIMUM ROCKNROLL

NO.40 SEPTEMBER '86 $1.00

P.M.R.C NO SYSTEM REACTOR RECORDS KIK MANIACS AYS
XDREAMS CERESIT NO MILK ON TUESDAY PARIAPUNK HYPE SLAM

B.G.K. U.S. TOUR/86

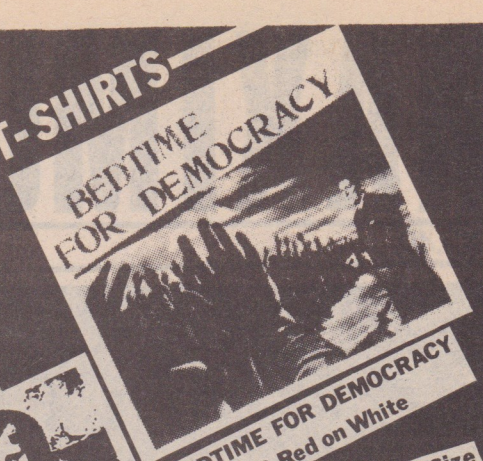
AUGUST·
15·Palo Alto,Ca.
16·San Jose,Ca.
17·S.F./the Farm
19·Arcata,Ca.
20·Ashland,Or.
21·Portland,Or.
22·Olympia,Wa.
23·Seattle,Wa.
24·Spokane,Wa.
26·Salt Lake City,Ut.
27·Boise,Id.
31·Omaha,Ne.

SEPTEMBER·
2·Kansas City,Mo.
3·Des Moines,Ia.
4·Cedar Falls,Ia.
6·Chicago,IL.
7·Detroit,Mi.
12·Albany,N.Y.
14·New York City-
C.B.G.B.'s

More Dates To Be Added - See Next Months Ad...

NOTHING CAN GO WRONG!
VIRUS 52

T-SHIRTS



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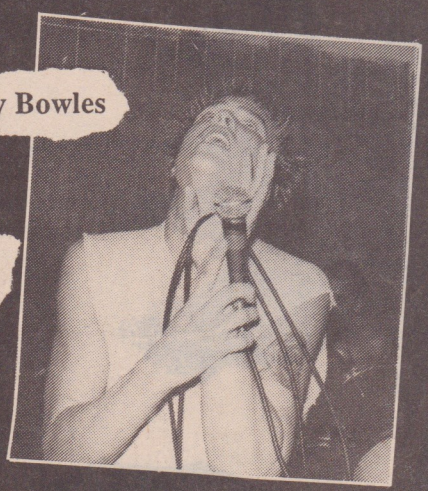
IF LIFE IS A BOWL OF CHERRIES. WHAT AM I DOING IN THE PIT?

An all-photo special issue by Murray Bowles



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76 pages, better than the usual paper, cardstock cover (not included in regular subscriptions)

MAXIMUM ROCK'N'ROLL *COMPLETE SETS*

As you may remember, MRR recently auctioned off 30 complete sets of MRR (#'s 0-35) to raise money for a community center project we're undertaking. We sent out notices to the people with the highest bids, but only received back about half of the promised money. Therefore, as the average bid was $100, we've decided to sell off the remaining 15 sets at that set price. If you're interested in purchasing a complete set, just send in the $100 (plus $5 extra for postage if you live in the U.S., $10 extra for Canada, and $15 extra for sea postage for overseas) and we'll ship it off to you.

If we receive too many offers, we'll immediately send back your money. Two details: we need a street address to ship via UPS domestically, and we would like payment to be in the form of postal money order, certfied check, or cash. Thanks!

MAXIMUMROCKNROLL

RADIO STATIONS: MRR Radio shows are now available for stations only. Cassettes are $5 per show. Contact Lisa c/o MRR at P.O. Box 288/ Berkeley CA 94701

MAIL ORDER:
U.S. & Canada: Current & back issues available from U.S. address at bottom of page. Copies are $1.50 each/ 6 issues sub for $9.
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SOUTH AMERICA: Current & back issues available from U.S. address below. Copies are $3 each/ 6 issue sub for $18

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, but with photos!
Ad Reservations: now, in order to be guaranteed
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2 x 5 down) $20
1/3 page: (5 wide x 5 down) $40
1/2 page: (7 1/2 x 5 down) $60(2 or more items only)

BACK ISSUES AVAILABLE:
Issues #14-17,20-21,23-24,26-30,32-39

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SELL MRR AT GIGS: if you're interested in doing this in your area, please contact us for info on cheap prices.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors. Your input in essential.

Please continue to send all records, tapes, letters
articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

ANGRY SAMOANS-Different World-12"
AOA/OI POLLOI-split LP
ASTA KASK-Live-12"
CELIBATE RIFLES-Mina Mina Mina-LP
DEPRESSION-Australia Australia-12"
EX-Spanish Revolution-double 45
FEEDERZ-Teachers in Space-LP
HARD ONS-Girl in the Sweater-45
NO FX-So What if We're on Mystic-EP
POISON IDEA-Kings of Punk-LP
RAMONES-Ramones Aid-12"
SAND IN THE FACE-12"
7 SECONDS-New Wind-LP
SOCIAL UNREST-Before the Fall-LP
VERBAL ASSAULT-Grey-LP

Ruth Schwartz

ANGRY SAMOANS-Different World-12"
ANTI TROUPPAU COUNCIL-A Way Out-LP
BIG STICK-12"
EX-1936-double 45
FEEDERZ-Teachers in Space-LP
HUNGRY FOR WHAT-Shattered Dream-LP
IGUANAS-45
NEGAZIONE-Lo Spirito Continua-LP
PREVARICATORS-Detente-LP
7 SECONDS-New Wino-LP
SOCIAL UNREST-Before the Fall-LP
STOMACH MOUTHS-I'm Going Away-45
VERBAL ASSAULT-Learn-LP
VILLA 21-Men of Clay-LP

Pushead

GASTUNK-For Fans-EP
CRO-MAGS-The Age of Quarrel-LP
ROSE ROSE-Emotional Disturbance-LP
FLEDGLING PUNX-EP
NO DEBT/VORTEX-split LP
DESECRATORS-August 85-TP
CRUMBSUCKERS-LP
FREEZE-Rapid Reaction-LP
FATAL ERROR-TP
STUPIDS-Born to Built to Grind
CIVILIZED SOCIETY-2nd demo-TP
ATTITUDE ADJUSTMENT-American Paranoia-LP

Tim Yohannan

AOA/OI POLLOI-split LP
VIOLENT TUMOR-EP/SNOT-EP
SOCIAL UNREST-LP/MANIACS-LP
DWARVES-Horror Stories-LP
SAN IN THE FACE-LP
SS 20-LP/ G.A.S.H.-LP
FUNERAL ORATION-EP
HARD ONS-45
NO FX-EP/FIRST OFFENSE-EP
V/A-First Comes the Beat-EP
VERBAL ASSAULT-LP
TZN XENNA-45
CLAUDE COMA & IV'S-mini LP
V/A-It Came From the Garage-LP
POISON IDEA-Kings of Punk-LP

Walter Glaser

VERBAL ASSAULT-Learn-LP
LUDICHRIST-Live at CBGBs-TP
CORNDORKS-TP
7SECONDS-New Wind-LP
POISON IDEA-KINGS OF PUNK-LP
V/A-Subject to Blackout-TP
DECSENDENTS-Enjoy-LP
RAW POWER-After Your Brain-LP
VIRULENCE-Promise is Shot-TP
DAG NASTY-Can I Say-LP
7SECONDS-Walk Together-Import LP
INDIGESTI-LP
NEUROSIS-TP
V/A-Paranoia You Can Dance To-LP
FEEDERZ-Teachers In Space-LP

Dogtowne

TRIPOD JIMMY-LP
UZI-Sleep Asylum-LP
VERBAL ASSAULT-Learn-LP
SOCIAL UNREST-Before the Fall-LP
EUGENE CHADBOURNE-Corpses of...War-LP
CREEPS-Meet the Creeps-LP
PREVARICATORS-Detente-LP
TOKEN ENTRY-EP/DEHUMANIZERS-EP
LEAVING TRAINS-Kill Tunes-LP
PHANTOM TOOLBOOTH-EP/SINNERS-EP
BOY DIRT CAR/FI-LP
ACCUSED-Martha Splatterhead-LP
IGUANAS-45/NICK CAVE-LP
V/A-Napalm in the Morning-LP
Ruth

Martin Sprouse

FUNERAL ORATION-Survival-EP
7 SECONDS-New Wind-LP
SOCIAL UNREST-Before the Fall-LP
VERBAL ASSAULT-Learn-mini LP
SNOT-Slaughterhouse-EP
CHRIST ON PARADE-EP
AOA/OI POLLOI-split LP
SS 20-More Government Now-LP
ASTA KASK-Live-12"
FEEDERZ-Teachers in Space-LP
MANIACS-White Rose of Resistance-LP
G.A.S.H.-LP
TOKEN ENTRY-Here We Come-EP
DWARVES-Horror Stories-LP

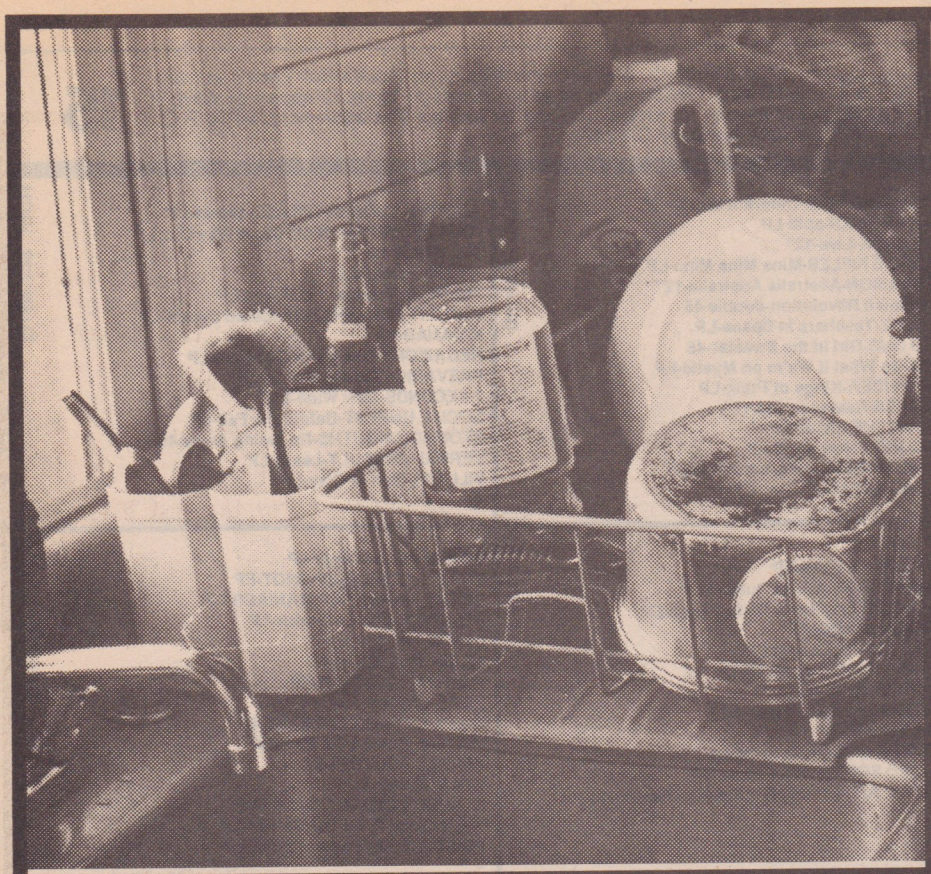
Kent Jolly

FRANKFURTER-TP/COOLEST RETARDS-TP
POISON IDEA-Kings of Punk-LP
V/A-Lethal Noise-TP
ANTHRAX-Spreading the Disease-LP
DESECRATORS-TP/ATAVISTIC-TP
TU DO HOSPITAL-Patients of...-LP
KINA-Cercando-LP/ACCUSED-Return of...-LP
DISATTACK-TP
ENGLISH DOGS-Metalmorphsis-LP
AOA/OI POLLOI-split LP
DAVID LEE ROTH-Eat 'Em and Smile-LP
V/A-Sons of Quincy-TP
GARY CLAIL-Hard Left-12"
SCRATCH ACID-Just Keep Eating-LP
76% UNCERTAIN-Nothing But Love Songs-LP

MAXIMUM ROCK N ROLL RADIO

ON THE AIR

CFMU Hamilton, Ont 93.3FM Mon 11PM
CFXU Antigonish, NS 700AM Sun 10PM
CKMS Waterloo, Ont 94.5FM call station
CRSG Montreal, PQ call station
KASR Tempe, AZ 660AM call station
KFAI Minneapolis, MN 90.3FM Sat 7PM
KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KOPN Columbia, MO 89.5FM Sat 2:30AM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 99.3FM Thur 11PM
WEFT Champaign, IL 90.1FM Thur 9PM
WMSC Upper Montclair, NJ 101.5FM Weds 11PM
WMXM Lake Forest,IL 88.9 FM call station
WZRD Chicago, IL 88.3FM Sun 1PM /Mon 6PM



GRAY MATTER

Records That We Sell:

21.	GRAY MATTER	'Take It Back' EP	Ⓑ
19.	DAG NASTY	'Can I Say' 10-song LP	Ⓐ
18.	THE SNAKES	14-song LP	Ⓐ
17.	BEEFEATER	'Plays For Lovers' LP	Ⓐ
16.	RITES OF SPRING	12-song LP	Ⓐ
15½	SCREAM	'This Side Up' LP	Ⓐ
15.	MINOR THREAT	'Salad Days' 7"	Ⓓ
14.	4 OLD 7"s	(Teen Idles/SOA/G.I.S/Youth Brigade)	Ⓐ
12.	MINOR THREAT	First 2 7"s	Ⓑ
11.	FAITH	'Subject to Change' EP	Ⓑ
10.	MINOR THREAT	'Out Of Step' EP	Ⓒ
9.	SCREAM	'Still Screaming' LP	Ⓐ
8.	FAITH/VOID	Split LP	Ⓐ
7.	FLEX YOUR HEAD	D.C. Sampler	Ⓐ

Price Guide, including postage, in U.S. $:

	U.S.A.	Canada	OverSea	OverAir
Ⓐ	5.00	6.00	6.00	10.00
Ⓑ	4.00	5.00	5.00	9.00
Ⓒ	3.50	5.00	5.00	9.00
Ⓓ	2.50	3.00	3.00	5.00

DISCHORD records

3819 BEECHER ST. NW, WASH., D.C. 20007

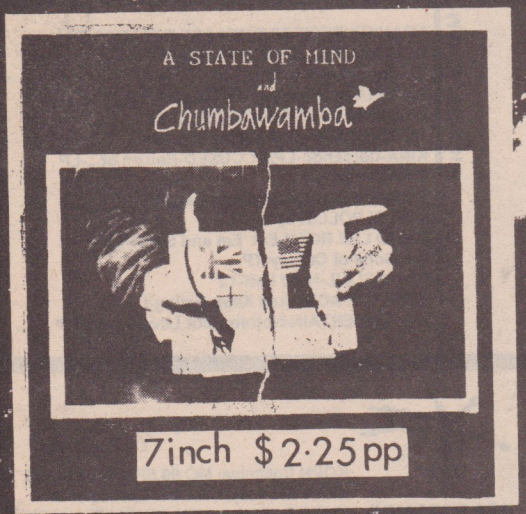
MIND MATTER Records
po box 421304
s.f. CA 94142

CHRIST ON PARADE

5-song 7"

isn't life a dream (thought 6)

A State Of Mind/Chumbawumba



7inch $2·25pp

available for $2·25 pp

ALSO AVAILABLE:

MIND MATTER LITERATURE-Literature Produced on occasion dealing with various issues and ideas. FREE plus stamp.

CYRNAI-Charred Blossoms 12" EP 6 songs with 48 pg booklet Thought 3...$3 POST PAID

FEMINISM AND ANIMAL RIGHTS (22 pp) MEAT IS MURDER (30 pp)- Two informative pamphlets by Marjorie Spiegel $1.50 each

ANIMALS FILM BOOKLET-A transcribed booklet of the film. 50¢ plus stamp.

We Set You Free

THAT'S RIGHT! If it weren't for Mykel Board and the folks at SEIDBOARD WORLD ENTERPRISES, you'd be trapped in a hell-house filled with nothing but skulls, Reagan's face with 666 on it, partially disected pig's heads, and pictures of back flipping stage divers. But THIS IS AMERICA!! And we have freedom of choice, now here's your chance to exercise that right before THEY take it away:

[ ] ARTLESS: *One side of* on Placebo Records, LP with 8 All American songs on one side: Board's face etched on the other, liner notes by MRRs lovable Timmy Y $5.00

[ ] ARTLESS: Split LP w/GG Allin: German pressing of the above with instead of the etching-- ANOTHER genius, GG Allin, taking up the rear. German Import $7.00

[ ] ARTLESS: I Am A Rock 7" three songs from the LP, different mix, different cover $2.00

[ ] YOU SUCK: You Suck Chant/Get The Fuck Off The Stage 45 Fake disco with the porno cover by one of the most hated bands in the world, lot's to read inside, $2.00

[ ] WORLD CLASS PUNK Cassette on ROIR, 27 bands from 25 countries, music to send your mother up the wall regularly $8 from us $5.50

[ ] ART: Live At Carnegie Hall Cassette, a chronical when the annoying art nasty parody band: ART, played at Carnegie Hall $5.00

[ ] ART: The Only Record In the World ep, the first record on The Only Label In The World, features the famous diatribal classic "Ugly People With Fancy Hairdos" aka "We're All Board People." possibly the most annoying record ever made $3.00

[ ] CITYBEAT: Late At The Office/Rockin' Mesopotamia on Danceability the hottest band in the ska underground and still in High School. With more energy than you'll ever have. $2.00

NEW: ARTLESS T-SHIRTS $6.00!

COMING SOON:

THE LIGHTER SIDE OF WORLD HUNGER: A compilation of lot's of funny songs about World Hunger. Absolutely no redeeming moral value.

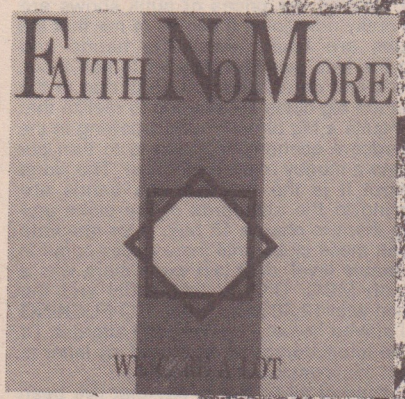
THE SWANIC YOUTH SINGLE: The downtown NY scene gets taken downtown like it deserves.

GG ALLIN: Liver Than *They'll* Ever Be-- Cassette on ROIR, a compilation concert: the best (that means BAD) of GG.

SEND MONEY FOR ORDERS AND A STAMP FOR THE CATALOG TO: SEIDBOARD WORLD ENTERPRISES, 75 Bleecker Street, NYC 10012

MORDAM RECORDS

RHYTHM PIGS
13 SONG LP



FAITH NO MORE
"WE CARE A LOT"
10 SONG LP

Distributed in North America Through: Deluxe, Dutch East, Endever, Greenworld, Hardway, Important, Kaildescope, Over The Counter Culture, Rough Trade, Sounds Good, Swingline, Systematic, Toxic Shock, Trip, Twin City Imprts, Record Peddler, Bonopart Distribution.

MORDAM RECORDS P.O. BOX 988, S.F. CA 94101

NEW FROM TPOS "FLORIDA VS.
THE REST OF THE WORLD" F,
S.L.A., GAY COWBOYS IN BONDAGE,
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POP CRUDS, BONE DOGS, PUBLIC
DISTRACTION, RED ZONE, ASBESTOS
ROCKPYLE. 10 BANDS, 25 SONGS,
60 MINUTES. $4.00 ppd. WRITE
FOR CATALOGUE PROPAGANDA, etc.

TPOS
8550 N.W. 179 ST.
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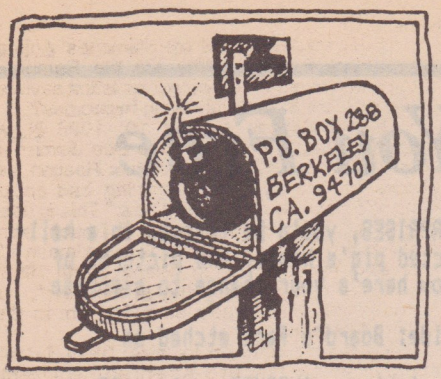
NO BUSINESS AS USUAL 10/20/86



Dear MRR,

In the aftermath of all the commotion regarding government overspending and corporations sticking it to the military (General Electric, General Dynamics, et al.), let me add my own little story, for what it may be worth.

I was discharged from the Marine Corps last June after three years of the biggest waste of my life thus far. My last was spent in Japan and a few months before my discharge, our batallion went on manoeuvres and training exercises in the Philippines. We were out in the field for less than a week and for the rest of our "30-Day-Training Exercise" we were on liberty. Now, as I look back, I wasn't complaining then, but when I think of it now, I have to think "what a waste of time and money." You see, we "leased" our quarters from the Philippine government for thousands of dollars a day! And we weren't doing anything at all. It served absolutely no purpose at all. But the real clincher was our "battery party," a free party for our unit at the expense of the taxpayers! Wow! Imagine that! Free food! Free beer! Free women! Huh?! Yeah, that's right! The Marine Corps even picked up the tab so each one of its little jarheads could get laid that night! I, incidentally, did not partake in this little soiree, and I went back to the barracks. This could seem rather minor to a lot of people, but if you consider most units are given these parties on their "exercises", than the total bill in one year could rather ludicrous. I could go on and split hairs about other wastes of taxpayer's money, but I thought this was one of the most ridiculous. Just thought you'd like to know how "our boys" are doing overseas.

Thanx, Stig/ Acton, CA

Dear MRR,

Along the lines of your Coors article, I think your readers should know about the NATIONAL BOYCOTT NEWSLETTER. It's an informative publication, covering everything from the destruction of Latin American rainforests to telling your which corporations fund the contras. It tells you why to boycott and why. For a 1-year subscription, send $3 to: N.B.N/ 6506 28th Ave N.E./ Seattle WA 98115.

Ward

P.S. I'm writing to inform any Portland, OR readers that I will be moving to that area, and if any punks/ punkettes/ skaters/ etc., would write me (at my old address - it will be forwarded) I'd really appreciate it. Also, I'll be looking to join a band (bass or vocals) and I'm trying to do a fanzine. I also am doing a compilation cassette of northwest HC bands. It's almost done, but it won't be out till after I move. Any OR, Idaho, WA, B.C., or Alaskan bands I have contacted, write me please.

Ward/ c/o Janice Young/ 8160 Lariat Trail/ Bremerton WA 98310.

Dear MRR,

I'd like to comment on a letter concerning "video" by Jennifer Behrendt in #38. Jennifer, video is not television (you watch it via television.). Television is, I admit, a bunch of lying propaganda whereas video isn't. It can be if it's used incorrectly, but there also a "good" side of video. Video is an art form. It communicates a feeling and/or image in the same way a painting would. Television is just another form of media, the American way of sapping dummies for money and brainwashing them.

i am currently studying video and its uses at the art institute here in Kansas City (alias Cowtown). To me, it's just a way to express myself in the midwest. What's wrong with that? Others express themselves through music, literature, drawings etc., so of you please let me have my video. And no, I don't make stupid videos showing rich blonde girls with big tits and "cool guys" who wear wayfarers, drive sports cars and have that "Miami-Vice" look. I use it as an art form.

You state that "a lot of punks are wasting time in front of the tube just like the rest of the country." Well, let the rest of the country drown in their ignorance, watching what the business tycoon wants them to watch. It's just like out music. We could listen to top 40 music and make lots of people itch, but instead we choose an alternative. It can be the same way with video. Personally, I feel that watching my videos and listening to music is better than getting hassled on a Sunday night for just being myself.

I can understand your opinion, even though I may not agree especially if all you've ever watched on video is stuff like "Rambo" or MTV. How mainstream. I admit that you will have to go through a lot of bull to find even something you might like, but I think if you try some of the videos being produced by local artists you'd like it (unless they're all mainstream, too).

Also, I think that advertisements like the one published on the page after "electrical love muffin" should be outlawed in zines like this. The one I'm referring to reads "be cool...like Dave! Get broccoli rules!" Stupid. Anyone with half a brain could see through stuff like this (actually worse than) commercials we all see (and love) on TV (there's that dirty word again) or in "fashion" magazines. They think that you will buy their stupid product because you think "I won't be cool if i don't buy it." Frankly, they're tight when they say "from the bowels of FLINT" because it's just a bunch of shit. I say "flush it-it stinks"! By the way, just who is "Dave"? Waste Hashimoto/ 3929 Terrace/ Kansas City, MO 64111.

Dear MRR,

To continue a point made by the Kids are United fanzine, the prices of punk shows are getting really ridiculous. It seems to me that the big clubs are taking away the bands and making the kids pay 13-15 bucks to see them. Most kids just don't have it. This is due to the fact that the big clubs are starting to realize that there is quite a big underground following in the punk/hardcore scene. Their plan is to turn our scene into a money making machine. The worst part about it is the fact that the bands are conforming to the standards of the clubs and allowing them to charge 15 bux. I for one vote to boycott these clubs until there prices come to a reasonable level. Just last week there was a show with MDC/ D.O.A./ SAMHAIN and the asmission was 12.50 at the door. NO FUCKING WAY! I stayed home. I just couldn't afford it. I'd really like to encourage all who read my letter to help fight this invasion of our scene.

Second of all I'd like to say that I've been reading MRR for about a year now and it only gets better. It's great to know that there are people who care enough to help inform people on an international basis.

Johnny Confusion/ Organized Confusion Fanzine/ c/o 200 Virginia Ave./ S.I. New York 10305

Dear MRR,

I usually don't write letters, but for once I feel inspired. I come from New York and I have seen the "scene" for many years and up until this last one I can't say that I smiled much. Hardcore became a chore. Then I saw a band called THE SIX AND VIOLENCE and I realized one can be an "angry punk" and laugh at the same time. With songs like "Fascist Ice Cream', "Bursting Bladder", "Surf Gospel" and many many more, they mix excellent wit and intellectualism with an incredible amount of immaturity, irresponsibility, and violent stage antics to come up with some of the only redeeming rock and roll I've heard in the past few decades.

On the cover of their tape, Lettuce Prey, they sum up their philosophy: "It is better to know and be stupid than to just be stupid" and "a lot of people accuse us of trying to be funny. If you think we're funny then you are taking us too seriously."

Their views on life and the social battlefield actually changed my way of thinking. There is no doubt there is trouble in the world but people have to listen to bands like THE SIX AND VIOLENCE and say "FUCK THIS." Maybe it's time to live for real instead of putting what little optimistic hope we have left in slogans like "unity in the scene." Anarchists unite? Think about it til it hurts, then go have some fun. We're finally starting to do it in New York.

Being a reader of yours, I told the band to send a tape. I hope they do, but just in case I will write this letter. I hope they don't mind. You can write them at: 45-51 Zion St./ Little Neck, NY 11362. Or write me at: Box B31/ Reeves Park/ Riverhead, NY 11901.

Violently yours, Wilma the Artichoke

Dear MRR,

In response to that fucking letter in MRR #38 by Dina the AA counselor: I disagree with everything you wrote. I take drugs, and I'm even in jail right this moment for getting alittle too fucked up and stealing some dude's car. The point is: I fucked up. It was my mistake, and I take full responsibility for it. I am not saying: "Well, I have a disease that makes me take drugs." That is a copout. Alcoholism is not a disease. Do you get physically ill when you do without it? No. Do your muscles seize up and pour vodka down your throat against your will? No. Alcoholism is a weakness, not a disease.

You say in your letter that, being effected by alcoholism and all, you don't have to drink or take drugs and you still have the characteristics of an alcoholic. Now, I don't know about you, but to me an alcoholic is someone who drinks more than he or she can handle. How do you achieve this without drinking at all?

Alcoholics Anonymous is a tool of the system. I have been in treatment, Parkland Hospital, etc., and they all told me I can't get anywhere in the program because I don't believe in God. They also tell you that you cannot do it without them. Give me a break. I've gone long periods of time without "using", as they call it, and I didn't need counselling to get through it. I just decided to chill out for a while, and stopped. I always went back because my life didn't change for the better as a result of being dry, and, simply, I enjoy taking drugs. With the exception of this one stupid mistake that has me in jail, I've always been able to hold a job, and my friends or family have never suffered a a result of drugs.

My advice to those who want to quit taking drugs is this: Don't take any drugs. You have control over your own actions. There's nothing AA can do for you that you can't do for yourself.

If anyone wants to write me, I'd appreciate it.

Sean Lee Avery/ E.B.R. Parish Prison/ K-40/ Ryan Airport Dr./ Scotlandville, LA 70807

Dear MRR,

I'm writing in response to Lisa Lunt #38. Boy, you handled things just great didn't you? Lie, manipulate, fake and then get violent. You said in one part of you letter "I'm not sure I would have done it if I wasn't into HC. I've got courage that I never had before." I listen to HC too, but the courage I have comes from within myself, not from any type of music or scene.

Don't get me wrong, I sympathize with you and your situation. I too live in a dull and dreary part of town and live a different lifestyle than a "normal" person, and deal with the same type of problems every day, but I deal with them in a different way.

People aren't "poseurs" just because they're curious about you. Your parents aren't fucked just because they care about you and believe it or not, the whole world is not out to get you.

Try to lighten up a little. Lose some of the Miss Mean attitude and maybe you wouldn't be persecuted so much. Hey, you could even try to be friendly. Oh, and please take responsibility for your own actions and don't think all the punks in the world think or act like you. Peace, Tammy / 8410 Furay / Houston TX 77016.

Dear MRR,

A letter in #39 caught my eye. It was from Dave/New Beginning. At first reading it made me a little mad, but I just passed it off. Then I thought about it more, went back and reread it, and it pissed me off more.

I'll start from the beginning of his letter and then go down the line. First is Dave's response to Lisa's letter in #38. Dave first says Lisa quit her job. Well, if you go back and read her letter, she plainly states that she was fired. As for throwing a coke at one person (not "people" as he stated), this bitch very much deserved it for getting her fired. I know if I was in her position, I would've punched her after dousing her with coke. Childish and idiotic some might say, but I would be really pissed if someone got me fired because I was a punk. As for cursing people out, it gets really annoying when people hassle us for being punks. Most of the time I ignore them, but every once in a while I will give them an answer to their "punks suck", "faggot" or "die asshole". Also, about being disrespectful to your parents: I'm not going to say everyone should start, but you've got to realize most of our parents grew up inthe 1930's, 40's, 50's and therefore don't have to deal with some of the stuff we have to. Now, I'm not saying our parents didn't have it rough, but if back then they could look into the future they'd have probably shit!!! If they saw what we go through. Right now I can think of 2 kids who killed themselves because of strict parents and 7 people I know who were locked up for petty things like getting a mohawk or smoking pot or drinking beer. Two of those kids are now in mental homes because of the treatment their parents and hospitals gave them. So, you can see a lot of our parents grew up in strict times and they pass these rules off on us, most of which are very outdated. And with that, some kids can't take it anymore. So, I would rather have someone tell their parents to fuck off and go to hell than to kill themselves.

And as far as being anti-social, that is one of the reasons there is punk--to escape normality. Remember, you can be anti-social without being a menace to society, which I don't think Lisa is. Dave also goes on saying how yhehope other young people don't have the same attitudes as Lisa, and how her kind should grow up. Well, I'm 23 and I agree with most of the stuff she did. As far as I'm concerned, she was acting grown up. Punk has helped her realize that it's about time she stood up for herself. Fight back, don't let people step on you. From the way his letter sounded, Dave probably has a lot of footprints on himself.

Now, I'm going to tackle the rest of Dave's letter as best I can. I like how he goes on to tell us what punk (and let's drop the word "hardcore"--that word always has and always will describe a type of movie) means. First, straight edge. I'm not going to knock it, because it's a good idea, but some of us like doing drugs and drinking. Some people can do that without fucking up their lives or others. I have been smoking pot and drinking beer on and off for 12 years and I am nowhere near a fuck-up or wastecase. But I do know that more people abuse drugs and alcohol than don't abuse them. But the way Dave makes it sound, if you drink or do drugs you're not being yourself, so therefore you're not a punk. Give me a break.

About being positive, who is Dave to generalize that being positive (lyrically) is the only way punk should be. My idea of what punk is is more along the lines of say CONFLICT, MDC, LIBERTY and our local militant anarchists BODY COUNT. I'm not saying I'm never positive, but fuck--humans and animals are being slaughtered everywhere, the whole world's at war, our wilderness is being destroyed, rape and racism are running rampant, etc., etc. So, you can have your positive thinking; I'll take reality. The way some of the "positive thinking" punks talk, it's like their opinion is the only one that counts.

Last but not least, Dave goes on ranting about coloring hair and wearing weird (to who, you? Not to me!) clothes as being not constructive. As long as we're doing what we want and aren't hurting anyone else, that's what being constructive is, to me. Personally, I like to dress in studded denims, kilts, bleached jeans and colored mohawks. And I'm tired of hearing you "open-minded" punks tell me I'm conforming to a fashion, because unless you're running around naked you're contributing to some kind of fashion. By bitching about us who dress "punk", Dave's contributing to the stupidity of the assholes who think you have to dress punk to be punk. If you happen to notice in picture of protests, a lot of the punks are dressed what you might call "punk". What's so good about the punk scene is that there's so many styles of dress, from casual to extreme. So, next time you see a mohican, don't judge a book by its cover. We get enough shit from people outside the scene and even frim inside by nazi skins, though not all skins are nazis.
Mower/ 4903 W 121 St/ Hawthorne CA 90250

P.S. On that Donahue show, why wasn't FALSE PROPHETS, REAGAN YOUTH, VIRUS or A.P.P.L.E. on it? Was it because they weren't right wing? Those people who appeared should be ashamed of themselves--they were a disgrace to punk.

Dear MRR,

Howdy from Vermont. Just now I was tossing Flipside 49 onto my huge pile of fanzines, and the whole pile fell over. As I picked it up, I took a heavy trip into the past. I have zines from 1980 in my pile of memories. I browsed through some old Flipsides, old MRR's (like #2) old and long dead/forgotten small scene zines. Its so amazing how so much has changed, yet so little has changed. Back then people bitched about violence, bands who were assholes, clubs that charged too much $ for gigs, etc. But we also had short hair, and hardcore was pretty hard. Metal sucked and there was no such thing as metalcore, speedmetal, etc. We were all a lot younger then, a lot of us had big plans. Y'know, I actually remember when Punk Rock was a movement, when the @ meant a lot to a lot of people, not really as a government but as a way of life. I remember when the ranks of the true and loyal straight edge swelled to the point where almost everyone had "the edge." I remember when only an elite handful had real 10"x30" skateboards, and fewer could really ride them. But time marches on, and good things pop up here and there. I've heard a little about DAG NASTY and SLAPSHOT, rumor is that they are leading a new straight edge movement. But I guess the whole purpose of this letter is to thank every single person or group who has done or ever will do a fanzine. They are great ways of keeping old memories fresh, and keeping the record straight. How I wish I was 14 again and could start over again, but its been pretty fun anyway and the future looks bright, despite all the dark clouds. Hey, we've made it this far, right? Let's go go go until our wheelchairs rust and our hearing aids break, us ancient punkers have got to help the young'uns keep the spirit. Thanks for your time, because time is so precious.
Scott Perry/ Box 1660/ Duxbury VT 05676

Dear MRR:

Whoever wrote that review of the FEEDTIME lp in the June issue:

Thanks.

I'd never heard it at 45 rpm & it sounds ok. They're not wrong.
Rick Feedtime/ PO Box 48/ Engadine NSW/ Australia

Dear MRR,

Your mini-review of the Ramones' Animal Boy struck a nerve. Why are the Ramones always portrayed so glowingly as leftist saviors, when they are in fact right-wing hypocrites?

My evidence: a May 10, 1986 New Musical Express interview. Dee Dee dismissed "Bonzo Goes to Bitburg" with: "Poor Reagan, we should never have said anything bad about him, he'd doin' so much good now." This is utter hypocrisy. Why write a political (much less, anti-Reagan) song if you don't even mean it? Dee Dee waxes lyrical in "Planet Earth 1988" about "the rich are laughing at the poor", but supports the dude who's screwing 'em in the fucking first place!

Or try this gem on for size: "Well, I don't approve of all this anti-American sentiment, we'll blow 'em up if we have to, send the bomb right on over there." Straight from the horse's ass himself. Saint Dee Dee plays concerts priced at $10-$15 while his poor flock can't even get in. My, my. How things change.

How about this jewel of insight? Here are Saint Dee Dee's gems of insight. Listen to how this man would solve complex world problems: "You don't think that if I had a towelhead in here with me now, an' I had a knife, I wouldn't kill him?... I would, an' I'd watch all the blood spurt out then wipe the knife in his eyes an' blind him." This is the man singing, "I pray for peace more than anything?" You've gotta be kidding! Later on, he rants, "...I'll stab that knife right in their jugular. Give me Gadafi an' I'll kill 'im." I don't need to comment about this remark's subtle, but obvious, racism.

Saint Joey proves little better, dismissing his "Sun City" video appearance with, "...well, what good did it do 'em, I mean the people living in the shacks and all?" Then why the hell did you do it, Joey? M-O-N-E-Y, maybe? No, I forgot. You're just a working-class hero out to solve the arms race. Oh, that's OK. Sorry.

I won't bore you any further. I'm just tired of these clowns jerking these guilty white liberal rock critics around. It's about time someone put their foot down and yell "YOU GUYS ARE FULL OF SHIT!" This is why I'm intensely suspicious of bands expressing alleged "beliefs". Clean up your own house first. Then tell other people how to behave. And as long as hardcore burdens itself with confused knuckleheads like DeeDee, it'll remain a victim of its innate hypocrisy. You can't sing about nonviolence while everyone's slamming each other's brains out.

Here's a better chorus for "Bonzo": "Dee Dee sings about Bitburg/ And supports Reagan in NME/ Supporting his heavy-handed, ham-fisted foreign policy/ Taking stupid right-wing stances/ It really bothers me".

Yes, Dee Dee, the rich are laughing at the poor. And I feel you're laughing right with them. Why don't you follow Billy Idol and dance with yourself? Cheers.
Ralph H./ 3785 Cleveland Ave./ St. Joseph MI 49085

Dear MRR,

Recently the band that I am a member of, OUT OF ORDER, played a show in Grand Rapids, Michigan, and a handful of Chicago Nazi skins went up there to see us play.

It seems that the locals in Grand Rapids thought that the Nazis were with OUT OF ORDER, and it was written in local fanzines as such.

I would like to inform those in Grand Rapids, or anywhere for that matter, that we are not associated with the Nazis and have publicly spoken against them. Any rumor that we are associated with them is not based on fact.
Thanks for the space, Devon Brock/ Chicago

Dear MRR,

And the winners of the great FOLLOW FASHION MONKEY album giveaway contest sweepstakes are... Kathy LeBleu, Simi Valley, CA; Joe Barsberry, Peoria, IL; Todd Olson, Winnipeg, Canada; Keven Omberger, Columbia, MD; and Pam, Clarendon Hills, IL.

Well, hopefully everyone had fun with the

contest cause we had fun doing it. Take care, and look for us with INDIGESTI on our U.S. tour, August 1st through September 5th.

Hope to see you,
FOLLOW FASHION MONKEYS/ 510 Elliger St./ Allentown, PA 18102/ (215) 433-4809

Dear MRR,

I spent hours, no, make that days, trying to put all my thoughts about Punk Rock, the bands and the people down on paper. Yet finally, I decided that instead of clogging up your fine journal with things that people might not want to read, I will simply say that I am quitting the NOT, indeed music in general, and I hope that I have given to others that feeling that music gives to me. Take care, and feel free to write.
Tom Lamont/ P.O. Box 288/ Cambridge, MA 02238

Dear MRR and Readers,

Hello from Champaign, Illinois! Our scene has been around for a few years now and it's time we get our shit together.

We started a youth group (ages 14-26) called ALTERNATIVE YOUTH ACTION COMMITTEE to bring about some positive changes in the scene here. Part of that is opening up an all ages club.

Besides the regular bullshit in opening up a business (codes, insurance, etc) we've checked into becoming a non-profit organization that would allow us to get money in the form of grants and tax-deductible donations. But we will have to have a Board of Directors, membership guidelines, and other things. Is there such a thing as being too organized? How can we avoid the elitist attitude that plagues other places doing the same? Is there another way?

We know there are some already established clubs and organizations run by punks, etc. If you've been through this or have any ideas or advice, please write us. We'd like to avoid as many mistakes as possible. Thank you,
AYAC/ c/o Sheila Reed/ P.O. Box 312/ Champaign, IL 61820

Dear MRR,

Often I hear people complain about how they have ordered records through labels or distributors and never receive anything at all, or if they do get it, it comes 6 months later. Well, this is what happened to us...

In February of '85, we went into the studio for the first time and recorded 5 songs for what we thought would beour debut 7" E.P. titled Stress. We went into the studio under a promise from Unclean Records in Oklahoma that they would pay for the record and distribute it if we would just record it; schedule release was March. Time went on, "things" came up, and the spring turned to early summer and we still have not seen a record. Keep in mind that this whole time, Unclean was advertising our record in their ads and catalogues. We don't know if anyone ordered it or not, but if they had, they had quite a wait coming...

The summer went on and on, and in July we replaced our old guitar player with Steve, our present one. Our sound was changing, we were writing new material, and we still had no record (hence, someone sitting at home wondering where their order was...). In November, 8 months after its announced release, we decided that the original 7" was just around the corner, we decided to re-record some of the E.P. songs, plus add a few more, and turn Stress into a 12" E.P. Unclean said fine, and that they would get most of the additional cost together for the 12" and we could expect it by Christmastime...

New Year's came and went, and still no record. Finally, it became obvious that the only way we were going to get a record was to pay for it ourselves. So at the end of January I applied for, and with my uncle to co-sign, got a loan for $1,000, all of which I sent to unclean. This was only $300 short of paying for the E.P. Keep in mind that the 7" would have cost $500, which Unclean claimed to have in November. Anyway, we were told that we could expect the record in February. (Remember the person sitting at home where the record is? It's been 11 months since its supposed release.)...

In late March, I started to set up our 5 week tour going east. In mid-April, with still no vinyl, we were promised that by the time we left for tour (in mid-May), we would have records to sell...

We got home from tour in late June - it was a success, too bad we only had T-shirts to sell. You don't have to be in a band to imagine how much it hurts to go on the road virtually unknown and not have any records to leave in the places you play.

It is now late July. I talked to Unclean Records last week and was told that this week our records would be here. We also agreed that we the band could distribute the records more dependably ourselves, so all 500 copies are coming to us. Unclean will still fill their orders, but will buy the record from us as a distributor would. We will deal with promoting and further distributing our own records.

Anyway, the point of this is not to badmouth Unclean Records. What's done is, unfortunately, done. What we want to show people is that although this might be an isolated incident, it just might be more common than people realize. When people order records and don't get them, usually they get pissed at the band - not the label or distributor. Obviously, this isn't always the case (that the band is at fault). We know that someone having to wait for such a long time doesn't help us at all; it doesn't help our reputation as a believable, trustworthy band, and it doesn't help us make our money back (although we're hardly in this for the money, it would help pay back the loan!)

We would also like to extend our sincerest apologies to any of you who have ordered the record. Please try and understnd what our situation has been. Unclean Records assures me that every order they have received is still with them, and every order will be filled. Hopefully the record will be here this week as promised, and we can start to fill orders immediately!

You can still order the E.P., Stress, through Unclean Records, but to save double shipping costs order from me; $5 ppd to P.O. Box 7206/ Boulder CO 80306. Once again, we all apologize...

Peace, Vulture/ Dead Silence

Dear MRR,

Your zine is really great and it's the only way for us here in Brazil to know what's happening in the HC world. I get surprised when I read the letters section that there are so many people complaining about their scenes. I think they wouldn't be in the scene here in Rio, as we're just a few people that try to keep it alive. Most people here are completely disinformed as to what punk really means, and to walk in the streets with a mohawk or something is really hard. We don't have any shows with bands from other countries, and local shows only occur once a month. At least our scene is united with no fights. Sao Paulo is the only real scene in Brazil, and is totally divided between hardcores, 77's, and skins. It's divided into zones too, like East, West, South and North. For example: if you know people from the South of the city, you shouldn't go into the other zones with their buttons on or other things that will remind people about what kind of punk you are.

So, I think more people in the USA should stop complaining and act more.
Carlos Eduardo Dias/ Rua Farani 68/ 803 Botafogo/ Rio de Janeiro, RJ 22231/ Brazil

Dear Everybody,

I'd like to bitch about something that's been bothering me for quite some time... UNITY! I don't understand. I know its definitions and related meanings, but I don't understand how the scene can unite to fight all the problems it wants to overcome. As a whole, the scene wants to change a lot of things and some of the ideologies clash with other punks' ideologies. How can you unite a peace punk and Nazi punk, a deathbanger and straightedge, an anarchist and socialist, etc.?

After we united, what would we fight? What ideals would we try to agree on, what problems would we try to overcome together? Each person is his/her own individual, has his/her own beliefs. How can two totally different people unite? It would be like locking Idi Amin and Botha or Hugh Hefner and Gloria Steinem in the same room and asking them to come to agreements on racism and sexism.

I can see how maybe two individuals with different ideologies can come to one or two) if even one agreements, but what about each individual's other ideals? Would he/she just cast them away?

I'm a peace punk and a positive youth (15 years old) and I just couldn't see myself uniting with a negative, Nazi, or racist punk. I could probably get along with him socially (for a while) but I couldn't agree with him on his ideals at all. Unity punx please write and explain.
Jason P./ 421 Martha St./ Las Vegas, NV 89110

Dear MRR,

Hey ho, what's up. Last time I read MRR was a while ago, so I can't remember if there was an Israeli scene report. Well, since I'm here I'll give one:

Israel Scene Report

Fuckin aleph! It is dead here! Jerusalem has a few artsy fartsy bands, but that's it. I've seen 2 real punks out here, one with a sideways mohawk and the other was a religious punk.

Haifa has a little more, fortunately. A new band called SHLOMO & THE KIBBUTNICKS has been playing various kibbutzes in the Haifa-Afula area. They're going to go into the studio in August to record a single. (Shlomo theme song "Jewish Slobs Eat at Bob's").

Other Haifa bands include JERSEY JEWS JAM TO JERUSALEM and ZION GUENA. There's also a few Sex Pistol cover bands. But other than that it's really dead. People just aren't into it. I guess they got their minds on something else. Tel Aviv is especially dead, but I did see some Doggy Style graffiti - what a trip.

Well, until next time,
Paul Shuirman/ Kibbutz Ramat David/ Odar Na Ramat David/ Israel 30093

P.S. I'm going to be the first to skate down Masada this weekend - WOW.

Dear MRR,

I have been dealing with the pain and frustration of being a woman in a male-dominated scene for about 4 years. It is important for women to point out how sexist the punk scene (and the world in general) can be, but it is more important for us to DO SOMETHING ABOUT IT.

Here in Iowa City, things are changing gradually. There are several bands with female members and there are other women who are learning to play instruments and trying to form bands. It is a great feeling to go to a show and see women being active participants, rather than just hardcore barbie dolls being dragged around by their boyfriends.

I've gone to shows in other places and haven't always seen the same thing. All too often, there are women who are activists--vegetarians, anti-vivisectionists, anarchists, whatever--but still go to shows with perfectly made-up faces, smoothly shaved legs, and floppy little shoes that make dancing impossible. This is confusing. How can these people be so aware of other issues but so unaware of feminism?

To me (and many other people), basic issues like racism and sexism are more important than vegetarianism or anarchism. t's great if you don't eat meat, but it does little good if you let yourself be treated like chattel by the men around you.

We should expect men to work on their

attitudes toward women, but we also have to work on how we feel about ourselves.If you want others to respect you, you must respect yourself first. Some ideas to consider:

- If you wear makeup, shave your legs or use deodorant, think about it. Ask yourself why you are trying to change your natural appearance or odor. If it is because of personal choice, fine. If it is because your boyfriend might not like it, fuck him. I like my face the way it is, I like my hairy legs and pits, and I like the way I smell. (My boyfriend does too.)

- Try dressing like a real person. High heels injure your body and make any physical activity nearly impossible. If you feel that men are either harassing you or avoiding dancing with you, this may change once you are in sensible, comfortable clothing. (If it doesn't help, trying knocking the offending party on his ass. He'll get the idea soon enough.)

- Learn a self-defense technique. Rape and sexual assault are common occurrences and knowing how to defend yourself makes you a less likely target.

- Assert yourself in relationship. If you are getting abused, either physically or emotionally, don't put up with it. Get some help, talk to somebody, but don't let anyone push you around in the name of "love".

- Learn to be assertive. Most men are aggressive as hell, so why shouldn't women be?

The sooner women start acting like people and not "girls," the sooner we will be treated as we want to be. It won't happen overnight; it may never happen. But when women start loving themselves, we certainly have a better chance of accomplishing something. (Men, I'm not letting you off the hook--eliminating sexism is the job of both sexes.)

Some basic texts: The Second Sex by Simone de Beauvoir, Feminists by Susan Brownmiller, and The Mermaid and the Minotaur by Dorothy Dinnerstein. Also good are novelists/essayists Alice Walker, Joan Didion, and Margaret Atwood. Thanks.
Beth Lucht/114 N. Governor/ Iowa City, Iowa 52240

P.S. I'm a staff writer for our local college newspaper, The Daily Iowan. A few months ago I wrote an article on the lack of female role models in punk. I'm interested in corresponding with women (especially women in bands) in order to gain more ideas for a follow-up article.

Dear MRR,

As you are all probably aware, on July 4th, 1986, New York City hosted a party celebrating the 100th anniversary of the Statue of Liberty. The immediate reaction of most New Yorkers was to get out the city; I also decided that the last place i wanted to be was in the midst of this orgy of commercialism and hypocrisy. However, on the Monday before the celebratory weekend, the Supreme Court decided that it was the right of the individual states to determine if private consensual activity between adults was legal. Half the states in this country, and the District of Columbia, prohibit certain sexual acts usually called sodomy but meaning oral and/or anal sex between homosexuals and in some cases heterosexuals as well.

I decided that if there wasn't a rally planned there should be. A friend and I made some calls (Lambda Legal Defense had the info) and determined that a protest would be held at 12:00 noon in Sheridan Square, the heart of NYC's gay community and the site of the famous Stonewall riot, where gays finally fought back against police harassment. We took the Long Island Railroad into the city and found the train filled with partying people, all oblivious to the fact that Supreme Court had just invaded their bedrooms. The city was more of the same, one big party celebrating the statue of "liberty".

The rally attracted about 5,000 people - gay, straight, black hispanic, white, oriental, etc, compared to 3x that number at the "organized" Gay Pride March the week before (obviously the Supreme Court thought it prudent to wait until after the Gay Pride marches to announce their decision). After a few inspirational speeches and directions on civil disobedience, the march began. The original destination was the Federal Plaza in lower Manhattan. Along the way we encountered some support but most people were too busy celebrating (?) to pay attention. Those that did notice were, as often as not, against us. Two men were attacked (one got a bloody nose) by two thugs who ran away - lucky for them. The mood of the march was angry. We guys all had no hair and the gals had on black dresses and white face powder - they said we were queers and pussies (oh well!). At the rally we tried to get our point across: how can you celebrate liberty when so many groups in this country and in the world are oppressed, beaten, killed in the name of America. No one wanted to listen; they were too busy boozing it up and jerking off with the sounds of the Star Spangled Banner in the background. I saw a man in a wheelchair attacked because his banner blocked the view of the harbor (where the Chilean ship the Esmerelda was sailing by).

Is this what's meant by giving them "bread and circuses"? What will it take before the ignorant and blind in this nation, this world realize that Liberty, Freedom, and Equality are for all and not for the socially acceptable? Folx, I'm pissed off, and you should be too. "United to fight the right!" Thanx for listening.
Tom Racioppo/ P.O. Box 14/ Selden, NY 11784-0014

Dear Maximum Rock'n'Roll,

Please print the enclosed "700 Club Game". As the Falwell Game proved, something can be done about the right-wing assault on our freedoms; Pat Robertson is proving to be a far more dangerous person than Falwell - we must try to prevent him from undermining our rights. The only way these bastards can be stopped is to strike at the heart of their value systems - their bank accounts. Through a concerted campaign of tele-guerilla warfare we can disable Robertson's greed machine.

The Outlaw Media Collective is a guerrilla organization dedicated to taking the lines of communication out of the hands of the rich and elite and returning them to the people. Corporate America, as entrenched as they are in the mass media, has nonetheless provided us with the means to fight their hegemonic hold on information. Using ju-jitsu, Outlaw Media turns the power of the greed-heads back upon themselves; the media's insatiable desire for the sensational provides us with a platform for launching our attack against the exploitative and dehumanizing elements of our society (the power elite). Capitalist America provides the ropes for its own hanging, if only one looks for them. Outlaw Media welcomes the free exchange of ideas; everybody is invited to join the Outlaw Media Conspiracy!!!

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--LENNY BRUCE

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Dear MRR,

A while back I saw a show called "America: You're Too Young to Die." It insinuated that Amerikka is falling apart because of demoralizing things like porn movies, commies, etc. In one scene they were flashing the nasty bits of our "once great nation." These shots included: porn theatres, hookers, nasty, violent punk rockers hanging out, and (get this) people carrying signs saying "Thank God I'm Gay!" They also had an announcer that talked about how our nation was built on our "belief in God. How can we walk away from that belief now?"

Anyway, they offer a book, The Rebirth of America, that is free when you call 1-800-453-9000. It's a public service of the Arthur S. DeMoss Foundation. If anyone knows anything about these guys please write in.

Anyway, get your free copy today and make these racist bastards lose as much money as possible. Thanks, J. the O.

P.S. Tell the operator that you heard of the offer from the TV or your newspaper (Sunday).

Dear MRR,

It saddens me to hear the details of the DK's "pornography" bust. It is indeed a violation of human rights and individual expression. Can we be surprised at the conservative attitude that threatens our freedom when even so-called "PUNKS" feel that the fire-bombing of porn houses will stop the spread of "filth" they abhor? Censorship is censorship- no matter what the source! PRO-pornography /PRO-freedom!
Master Brian / PO Box 967 / Eureka, CA 95502.

Dear MRR,

I have to begin by saying up front that Frankenchrist is my least favorite Dead Kennedys record. Furthermore, I'm not convinced that H.R. Giger's poster is supposed to be a "metaphor" for "consumer culture on parade," as Jello Biafra claims...actually, I find the painting to be downright repulsive, far beyond what you would normally find in punk records--or even heavy metal records, for that matter. Biafra says the painting "boldly affected" him. Well, it boldly affected me, too. It made me want to throw up. The poster sits moldering away in my bedroom closet, and I can't even envision a day when I'll dig it out and pin it up.

Having said all this, naturally I feel a bit uncomfortable defending Biafra, Giger, the DKs and Alternative Tentacles. But this issue goes far beyond my personal feelings towards Frankenchrist on Penis Landscape. There are plenty of complicated political issues in the world today, to be sure, but this is one issue that isn't complicated at all. You either believe in freedom of expression or you don't. It's that simple. If parents don't like the record or poster, they can take them away from their kids, if they wish. But this is not good enough for these so-called "concerned parents." These would-be moralists are using the welfare of their kids as an excuse to impose a form of censorship on EVERYONE. Whether you call it "pornography" or "matter harmful to minors," it adds up to the same thing. The goal is not to protect children but to force adults to live by a certain set of moral standards.

Sooner or later, people are going to have to learn that you judge how free a society is by how tolerant it is. You cannot have an intolerant viewpoint and call yourself a defender of freedom. Being tolerant means putting up with a lot of garbage...pornography, communist literature, the American Nazi party, homosexuals...you name it! This is the price of freedom. But apparently some people are unwilling to pay this price. Their arguments run something like this: "We have a right to live without this obscenity." Or: "As the majority in our community, we have a right to set our own moral standards." Or: "We have a right to protect our children. If you listen to their arguments, you'll notice that the same phrase keeps popping up: "We have a right...we have a right.."

The people who use these arguments are either very weak on history or have very weak memories. They used exactly the same kinds of arguments in Nazi Germany, only they took it a step further: "As Germans, we have a right to our own society made up of only Aryans." Or: "As Germans, we have a right to purge our society of all artwork and literature that is not German." And finally: "As Germans, we have a right to rid ourselves of these filthy Jews and Gypsies..."

I have just seen the movie 1984. The memories of George Orwell's book come flooding back to me. That story is a perfect description of what happens when a society completely loses its tolerance and forces everyone to live by the same rigid standard. Today's censors are tomorrow's Thought Police. Sincerely,
V. Verdi/ 235 Ninth St./ Miami Beach FL 33139

Dear MRR:

Needless to say, I was enraged to read of the atrocities that have fallen upon Alternative Tentacles and Jello. But I have more to add.

Two weeks ago, in the hills of the Shenandoah Valley in Virginia there was a gathering of religious nuts from all over this disgusting country. One item approached by these idiots was hardcore and punks. The leaders of this gathering told these unknowing people that most punks and the groups were devil worshippers!! Give me a break! Two bands used as examples were the SEX PISTOLS and the DEAD KENNEDYS.

I suppose they used the SEX PISTOLS because of "Anarchy in the UK" and we all know that anarchy is evil. Ha! The example, the only example they used for the DKs was "I Kill Children". Never once did they mention any of the positive groups such as 7 SECONDS or any positive record labels such as Better Youth Organization or Positive Force. Neither did they bother to mention that most punks are for bettering society and changing its ways, nor did they mention that punks are a hell of a lot more aware of what's going on around them then the average kid. I find this one sided approach disgusting but also typical. They also made a big deal of the poster included in "Frankenchrist". It is indeed art and any one who doesn't like it can fold it up and put it back inside the album.

I know of this because while swimming and minding my own business, I was approached by a girl who felt her duty was to enlighten me to the error of my ways. She repeated all the new things she had just learned and advised me to take a better look at myself and find out more the the movement I am "following". I gave her my side but she did not listen. When you get a large group together and tell them something they will believe it because of the force which is built in numbers.

Why are we so misunderstood and how can we tell people differently? People are always saying how free America is, but it's not. When I can dress the way I like and think the way I like without being ridiculed by society and the majority, that's when I will be free. And we are moving further away from freedom and the deal with Alternative Tentacles is proof.
Stephanie Handley/ Rt 1 Box 414/ Linden VA

Dear MRR,

I think the uproar and controversy stemming from the Giger poster is very interesting. I don't own the Frankenchrist album (yet!) but I have seen the poster, and as a minor I don't find it "shocking" or "repulsive" at all. I don't understand what all the commotion is about. The genitals are just a part of our body, in the same way our fingers are. So what makes the two areas different? Some people might say it's because you "have sex" with your genitals, but I think if you really wanted to you could have sex with your fingers too. Yet the fingers are not considered a "dirty" part of our body.

I think the whole issue is not that it offends the minors who buy the poster/album, but that it offends the old-fashioned parents/congressmen who are set in their prehistoric ways. Yet prostitution is rampaging through Washington, D.C. Who do you suppose the hookers serve (illegally)? Of course all of our "representatives" and lawmakers. I put quotes around representatives because they certainly don't represent my ideals, and I doubt they represent yours.

If they want to stop the real corruption in our society, why don't they arrest Jerry Falwell, Rambo, Don Johnson, and the Avon Lady?

Making a big deal out of it,
Ann Maciel/ 3929 Terrace/ K.C., MO 64111

Dear Maximum Rock'n'Roll,

I have read your articles and columns and I've often looked through your tapes and record reviews as one source of finding out what my favorite bands are up to and what new groups may be of interest to me. The thing I liked about your reviews is that you seemed to steer away from expressing judgmental views and instead tried as best you could, with only a few words, to describe the musical style and lyrical content of the band. When you did voice a personal opinion, you would generally qualify it in a way that would help the reader to come to her or his own conclusion. And that's what a good reviewer does, especially in a magazine like MRR, which seems to advocate a person's freedom and responsibility to form their own opinions and encourages self-expression without the restrictions of an elitist group that would have you believe only people with specific abilities should paint, write, or create music or sound.

I am a member of a band that recently sent in a tape for review. SLOPPAGE is experimenting with self-expression freed from the restrictions of conventional musical organization and hackneyed styles. The tape you heard was the result of time and effort, and I don't understand your motives for dismissing our work as worthless and with nothing to offer those who would listen. I am referring to issue #39 of MRR where the following review appeared:

> SLOPPAGE - "Soylent Slop" cassette
> One whole hour of droning Flipper-ish noise. I can get into Sabbath dirge to some extent, but this is just plain boring. The only asset is the short length of songs (30 in all).

Now I can't believe you think no one would enjoy these songs since music is a very personal thing and there should be as many opinions of what is good as there are people to listen. And I can't believe you would think we shouldn't be recording songs just because everyone should feel encouraged to express their feelings using any form of artistic communication they choose. If you tell me a review is just one man's opinion, then why not print what the guy sitting next to you thinks or the guy down the hall or get ten people off the street to have a voice. If all there is to offer for insight is one person's judgmental view, why print it?

If you asked us why we sent in our tape, it was not to find out what Walter Glazer thought of our music, but to get the attention of readers who might be interested in what we are doing with an intelligently worded description of our work. If there are people reading these reviews only to relieve themselves the burden of freedom of choice, to them I saw, no one knows more about what can please your sense and challenge your imagination than you. Trust your own feelings.

I was sorry to read this review not only because it pertained to something I worked on, but because it contained no information to help readers reach their own conclusions. In the past I have found your magazine to be an open-minded forum for creative ideas and efforts and in the future I hope to find it so.
Jeff Lyons/ SLOPPAGE/ c/o ARtisTiC DistRacTiOns/ 2265 W. St. Paul/ Chicago, IL 60647

Dear Jeff,

Although I agree with you on some points, I think you're reading things into the review which aren't there, such as me calling your band "worthless". On the other hand, I feel a review should contain a discription of the music and the reviewers opinion, both of which I included in the review. The review was my opinion and only my opinion. Just because I felt the tape was boring should not discourage anyone who enjoys that form of music. I hope my reviews never discourage anyone from sending tapes into MRR. Thanks,

Walter Glaser

Dear MRR,

I just got a phone call from some guy named Mike. He said, "If you ever do that at a show again I'll kick the shit out of you - I'll be watching you." I said, "How did you get my phone number?" He said (now get this tough-guy B.S.), "That's none of your business. Just listen to what I said or I'll kick your ass."

I know I couldn't have pissed him off slamming. I'm half the size of most of those guys (other people in the pit). I ain't the type to go around ragin' on people either. As a matter of fact, I like to talk to people and try to make friends with people. I ask the question: What did I do? It seems the new "thing" in punk is unity, but how can we have unity if we keep committing acts of violence instead of peacefully taking things out and joining up against the real enemy, the corporate state.

The point is, Mike, I'd like to talk to you again. If I did something to piss you off, I apologize profusely. So Mike, please contact me again, I want to talk this out.

Ray Wallander/ 5909 Xerxes Ave. So./ Minneapolis, MN 55410

Good evening MRR,

In issue #39, in the Northern California scene report, I read about the S.F. skinz being back, passing out racist stickers and flyers, allied with W.A.R., led by Tom Metzger that right-wing creep. What the fuck's goin' on here? Are these guys serious? Personally, I haven't seen any of these S.F. skinz mentioned in the scene report. I've heard of the shit they've stirred up and people fighting them back. I don't have anything against skinz in general, just those who go around promoting such grey puke like W.A.R. So if these dickheads are for real, action should be taken to cease their negative input in society. If there is anyone who would like to see this stupid shit swiped off the street, we should give them a war. I was thinking of starting a group called Sk.A.A.A. - Skinheads Against Absolute Assholism. Or, a friend of mine, Tom, came up with Sk.A.R.F - skinheads against racism, fascism, whatever. I don't have much hair myself but that doesn't mean I'm a racist nor a fascist. What's a skinhead anyway? Someone with the skin taken off the scalp? Someone without any hair? Looks don't matter, it's the attitude that counts. I wouldn't be surprised to see people with hair passing out racist crap. I've met skinz in S.F. who are pretty cool and those who are crazy fucks. There are good S.F. skinz and those who should have their balls shot off. You know who you are so make a difference before all the S.F. skinz get put under one label - racist. I'd like to say hello to Charisse and Julie, you're great people, and thanks to you and everyone else at the Farm who helped me get in to see FANG and SEVEN SECONDS. A peaceful pit if I ever seen one! So think straight, unite to end racism and fascism! Look for flyers!

Autonomy and Peace: E-Madness/ Mtn View, CA

Dear MRR,

This has nothing to do do with any of your back issues, though your articles are really good.

This has to do with trying to get a scene going on the South side of Chicago. An area where we are surrounded by steel mills--at least 4 of them--all of which are going down the drain or have closed up completely without warning to its employees.

Yes, we do have things happening, some dances with local bands who play copy material (U2, Tears for Fears etc...)

DEAD STEELMILL, a local band with their own material (hardcore/speedcore), got a scene going at a bar (Lola's Lounge). They play there pretty regularly, other bands wanted to play there and had the chance, but the place is much too small.

The reason for this letter, is that we have access to a hall that is willing to let us do out thing there (Mexican Patriotic Club) The club has tried having disco there and it just didn't work.

We had a debut (7/19/86) where light bands played (FUDGE TUNNEL, DEAD STEELMILL, D.A.R., H.J.D., SOCIAL OUTCAST, OZZFISH EXP., BROKEN CLASS, GRUESOMES and a band from San Francisco SHORT DOGS GROW) which was unexpected it turned out fairly well.

Any way the band will make the door and the owners get the bar. We did all right the first time--not much money but we did eat and had lots of fun.

Next time it will be better. We are in the process of getting a P.A. system this way we won't have to put out money for renting one.

If you are interested in playing let us know at least a month in advance, so we could set up a date. Contact:
Corny and Frances Ramirez/ 10633 S. Greenbay/ Chicago, IL. 60617

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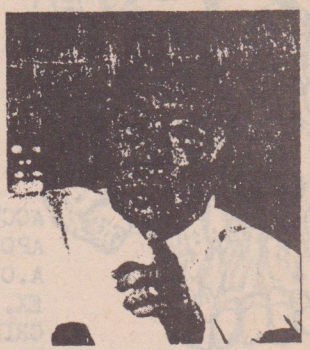

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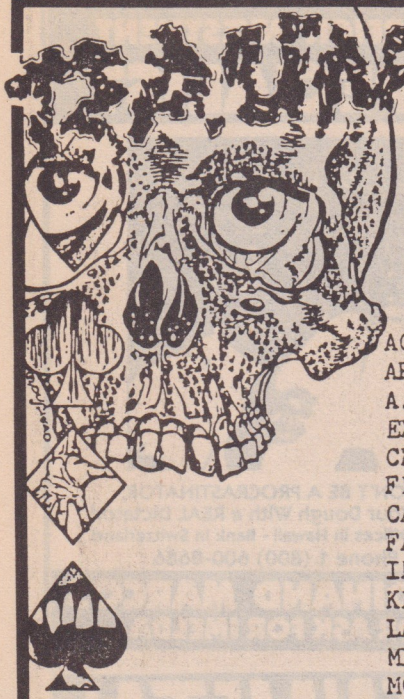

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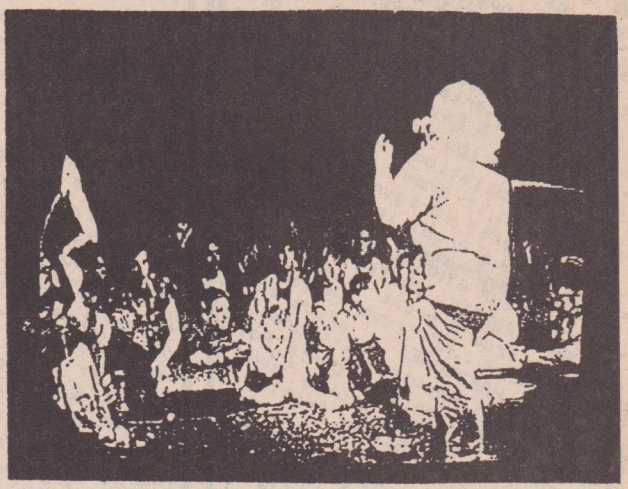

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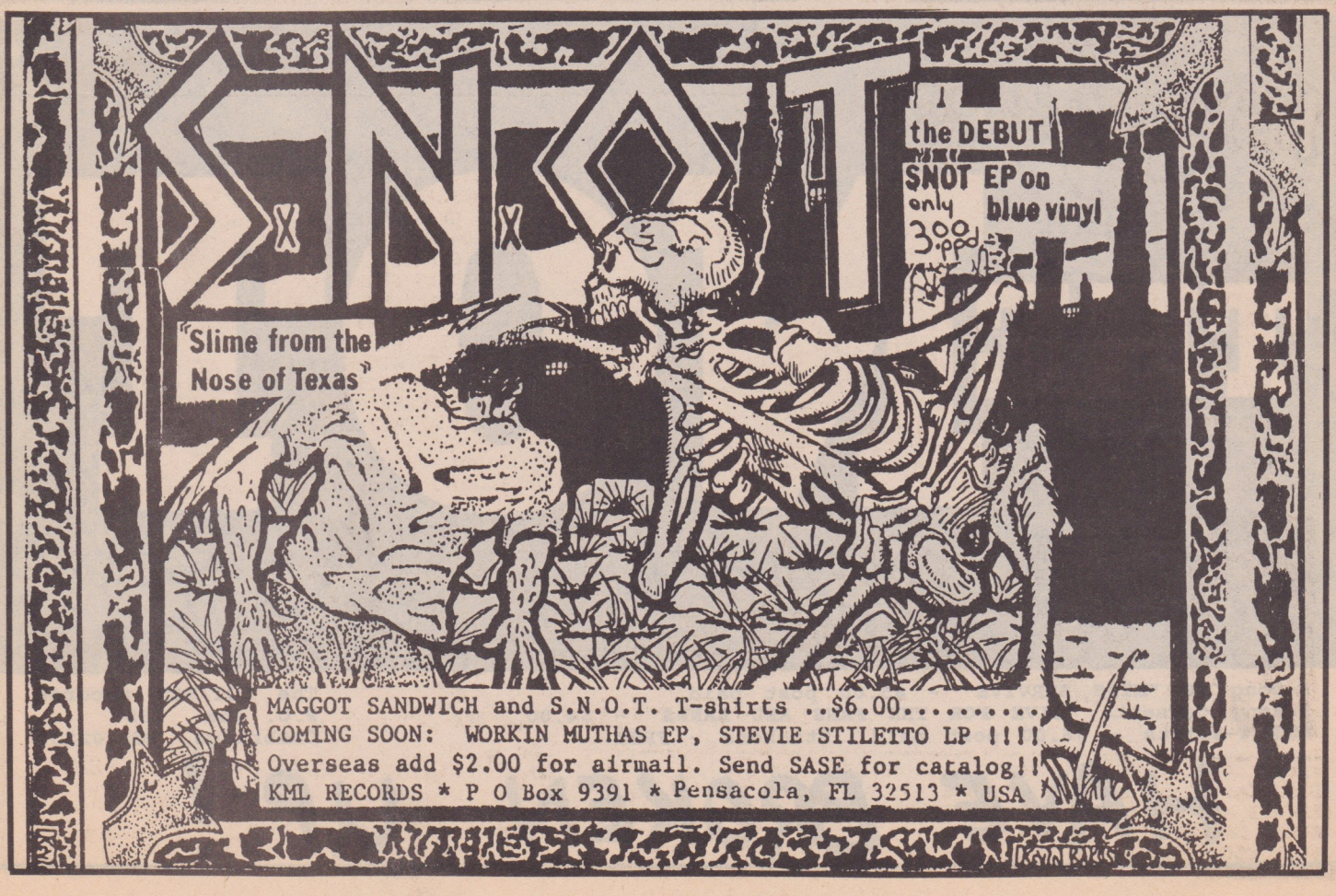
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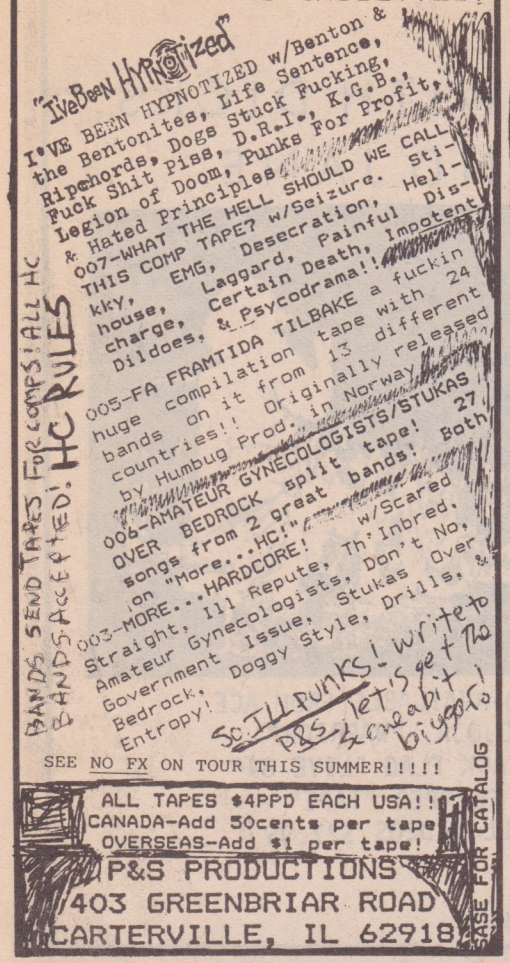
"I've Been HYPNOTIZED"
I've BEEN HYPNOTIZED w/Benton & the Bentonites, Life Sentence, Ripchords, Dogs Stuck Fucking, Fuck Shit piss, D.R.I., K.G.B., Legion of Doom, Punke For Profit, & Hated Principles
007-WHAT THE HELL SHOULD WE CALL THIS COMP TAPE? w/Seizure. Sti-kky, EMG, Desecration, Hell-house, Laggard, Painful Dis-charge, Certain Death, Impotent Dildoes, & Psycodrama!! 24
005-FA FRAMTIDA TILBAKE a fuckin huge compilation tape with bands on it from 13 different countries!! Originally released by Humbug Prod. in Norway, 27
006-AMATEUR GYNECOLOGISTS/STUKAS OVER BEDROCK split tape! Both songs from 2 great bands!
003-MORE...HC!" w/Scared on "More...HARDCORE! Straight, Ill Repute, Th'Inbred, Amateur Gynecologists, Don't No, Government Issue, Stukas Over Bedrock, Doggy Style, Drills, & Entropy!
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-Jon, Max, Kenny, Frank, Carl, and Wendy.

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COLUMNS

opinions expressed are those of the columnists

Gardening with Eugene

My life with the dreaded poster

My first encounter with the vile Frankenchrist poster was on Christmas day, 1985. My daughter Jenny, at that time 9 years old, bought it for me as a Christmas present.

Since it is part of a tradition to pore over each other's Christmas presents, we naturally were excited there was a poster and I was lucky I got the first look at it. "This is really gross," I said to her. "You don't want to see it."

Naturally that really made her want to see it. So I said it was creepy, like the monsters in "The Thing" and "The Howling", movies that she doesn't like to watch because they give her nightmares. Then she lost interest.

Later I went through a lot of different feelings about both the poster and this incident. As the weeks went on, the poster became a subject of discussion among people I knew who were both parents of small children and DEAD KENNEDYS' fans. Everybody agreed: great poster, but it wouldn't be so great for the kids to see it.

Most kids this age know that babies are made and people make love by inserting the penis once or twice, and it usually bothers them.

It's pretty common for kids this age to ask their parents how in the world something like that (an erect penis going into a vagina) could possibly feel good. And most of the experiences I've had involving children accidentally coming across explicit photos wind up with the children feeling disturbed.

A few years down the line-- say age 13-16, depending in the kid-- and it all falls into place. Everybody develops at their own speed. Some people never grow up when it comes to penises and vaginas, or "cocks and cunts" as Virginia Woolf would say.

Now everybody had heard about the poster bust and the court case to come. And everybody is pissed off, because whatever misgivings parents may have about small children coming across the poster and being disturbed, I would rather have that happen any day than have a single scrap of paper be censored. Nobody should censor Jello Biafra because he has a lot to say.

The erect penis is probably the biggest no-no in American society. And many other societies as well. In Canada it is impossible to view any kind of film with an erect penis in it. In Japan you can buy soft-core kiddie porn in the supermarket, but erect penises are taboo.

Giger's collection of happy penises on the poster is definitely something to upset the current anti-pornography forces in this country.

I believe this case is fought as censorship of an artist's work rather than pornography, and that could be a mistake. I am familiar with Giger's work, "Alien" has some outstanding designs in it, for instance, and some shocking scenes, and there is no way on earth my daughter would want to see that, either! And if you are dumb enough to show it to her than you can sit up with her all night!

But just because Giger is a great artist doesn't give him the right to distribute explicit drawings of erect penises when photographers are being halted.

It was Hustler publisher Larry Flynt, I am 99% positive, that began the fight to get erect penises into the 7-11. About six years ago you could still walk into a place like a 7-11 and buy a Hustler off the rack, and the pictorials in that magazine got steadily more and more daring in their depiction of erections and blow jobs, etc.

Now we know where all this has led. You can no longer even get Hugh Hefner's publications in the 7-11 anymore. (although they still stock Soldier of Fortune, of course!)

The DK's posters is in my opinion the first "artistic" victim of censorship which began as pressure against pornographers! Let's not forget Larry Flynt's radical politics as well! Would they have been so interested in coming after Hustler if it was full of pro-Reagan shit? Wasn't it the only magazine to publish parts of the eventually surpressed invasion of Grenada diary in which a soldier described boozing, coked-out, looting soldiers?

Pornography and the no-holds-barred sexual consumer do not represent a trouble-free view of the world. A lot of them are total assholes, and the person who engages in a hot-tub orgy while x-rated cassettes run on the Betamax are not my idea of the ultimate lifestyle.

However I have always enjoyed some types of pornography. I also have never liked the separation between "art" and things considered not to be art---porno, horror movies, trashy rock and roll, the list varies depending on who is doing the listing. It is pretentious, and hypocritical.

Right in the middle of North Carolina's vigorous new anti-smut campaign, a composer I know named Gilfred Frey called the police to find out if a concert he had planned would violate the new censorship laws, which are so vague that he already knew he might get in trouble if he went ahead with his plan of a black mass with profanity and an assortment of smutty segments.

The police told hem the new law was giving them a pain in the ass because they didn't understand it, and he should call the DA.

The DA interrupted him in the middle of his description and said "Listen.. you're an artist... you can do anything!"

We both felt this was unfair to all the people in the world who are not artists but certainly have a right to be smutty if they want!

This is all a round-about way of saying that the whole world has a right to display erect penises, not just H.R. Giger.

Perhaps if the whole world did display erections more freely, children would have less difficulty dealing with things like this. After all, why should five and six year olds be perfectly comfortable playing with toy Uzi machine guns, yet blanch at the sight of their dad's dick?

William Burroughs wrote many things about repression in this society. During the Nixon era, in which similar tactics were attempted against pornographers (and it is always the pornographers who get attacked first!) he wrote that repression of sexual freedom was the most important aspect of the government's control of society.

The recent Supreme Court decision against sodomy is a perfect example. Although most Americans disapprove of this decision, and would rather the high court not even think about what is going on in people's bedrooms, we are bombarded with propaganda which attempts to convince people that fucking in the ass is wrong!

It was under just such a climate that the FBI and CIA conducted in-depth surveillance of many public fugures such as Martin Luther King, hoping to find something in their sexual conduct that would cause public condemnation!

If buttfucking is "wrong" and you get caught, you are in trouble for it.

It is just such a trap Jello has fallen into, and the sexually repressed airheads who have led the assult on pornography-- whether they come from the left or the right-- are the ones to blame.

Chadbourne/ 2306 Sherwood St./ Greensboro NC 27403

I was madder than the commie who won the lottery and then got bombarded by his friends demanding a "redistribution of wealth." It seems that every letters column and every editorial of every two (four six and eight) bit fanzine was complaining about "those high ticket prices for shows," while at the same time whining "there's no place to play anymore." Here in Kochland we lost almost half a dozen clubs in the last month or so. They just weren't making enough money. You whining skinflints! The cheapest show is NO SHOW, and that's what's going to happen.

Now that that's out of my system I can get to the seven things. Seven, along with three, has always been a mystical number. Remember the story about God and how she created the world in seven days. Also a book called The Seven Minutes claimed that amount of minutes to be the average length of time between insertion and orgasm. The book was about censorship, by the way, and vaguely has something to do with number three below. You know how I like to tie things together.

Number One: I walk into this anarchist bookshop and see this button that says, "Question Authority." I pick it up and put it on the lapel of my leather jacket.

"That'll be one dollar," says the guy behind the counter.

"Who says?" I asked.

"I say!" said the guy.

"Who are you?" I asked.

"This is my store," said the guy, "that's who I am."

"What do you mean my," I said, "don't you know that property is theft?"

He didn't call the cops.

Number Two: Okay, it looks as if this Chris Williamson guy came through on his pledge to allow 'zine writers and radio people free admission to his shows. I had no trouble getting into the Celtic Frost/ MDC/ DOA/ Cheetah Chrome Motherfuckers/ Samhain/ Nuclear Assault show. Unfortunately CCM were the first band and I missed them. Samhain were pants-wetting good. I used to think funny haircuts precluded both charisma and speed. Whoops, for the second time in ten years, I was wrong.

Okay whiners, the show cost $11 (ten in advance), but shit. Look at what you got. If you don't have the bucks, work your way in (start a 'zine, DJ for a local station), start your own club according to your own principles or stay home. For GG's sake, don't moon about "ripping off the scene." These guys *are* the scene.

Number Three: Ho ho, the ironies keep stringing themselves together like a daisy chain at the homo baths. Reagan's porno commission agrees almost word-for-word with the "leftist" Women Against Pornography girls. And to top it off, one of the first the new anti-snatch squad snatches are the DK's and their pals.

Now wait, before you reach for that castration wire! I'm not implying that Biafra, Ruth Schwartz, or any of the other bustees support WAP or other pro-censorship groups.

I know that they personally oppose all censorship. They told me that and I believe them. BUT some of their fans support (or at least used to support) censorship. Just look at some old letters to MRR and the ole whipping girl, Vancouver bomberette, Julie Belmis.

I only wish it were some lesbo-feminist magazine extolling the virtues of tongue in groove eroticism that first felt the blade of the Meese axe. I'm sure if I give it time, it'll happen.

Speaking of the government and sex, with the "Sodomy Decision," the U.S. is the only non-Muslim country to say that it's okay to outlaw blowjobs. It's good to know that the Supreme Court is on its toes - and not on its knees.

Number Four: I saw a film clip of Khadaffy on Japanese television. He was not wearing a dress.

Number Five: How come the British edition of MRR is printed on better paper than the American edition? It also uses ink that doesn't rub off on your asscheeks.

Number Six: Someone's putting speed in the Candlestick Park water cooler. I made one comment about a do-nothing team. It immediately spurs them to action. Too bad those so-called Giants are gonna be knocked flat on their Maximum Rock'n'Rolls by The Mets in the playoffs. The Yanks will take the series though.

Number Seven: By the time you read this I'll be in San Francisco and back - as long as I don't catch anything there. My next column will reveal the truth about that city of non-smoking, organic Moussy drinkers. Catch ya' later. By the way, the colloquial way to say "good bye" in Hungarian is "hallo."

Hallo.

First off, some MRR news. We've been reorganizing here a bit. On the magazine front, Martin is increasingly taking on more responsibilities, as I think has become apparent over the last several issues. Although the regular crew of shitworkers (Mitzi, Edge, Scott, Ellen, Kamala, Butch--and for the moment Lydia and Chris from DC) continue to chip in, on the day-to-day front Martin is running the show. This was necessitated by both my switching of energy into another MRR project, and by Cynthia's return to DC. While here, her contribution was extremely important, but with her leaving it seemed time to formally reshuffle.

Steve is taking charge on the live radio show (with Jeff, Walter and the rest of us still making fools of ourselves on a regular basis), while Ruth, Lisa and William handle the syndication. This frees me up to concentrate on our community center project (still in bureaucratic limbo), which I'll report to you on when it shapes up. Hopefully, we'll get the opportunity to organize a community-run, creative and fun center, a refocusing for the progressive aspects of the scene. Now, on to more serious matters....

Yep, here it comes folks. Picking us off, one by one, divide and conquer. Get the gays (the recent Supreme Court decision that reaffirms the power of the state to invade the bedroom and dictate what two consenting adults can or can't do....or a California initiative on the ballot that calls for the testing of all citizens for AIDS, and the quarantining of all victims, something the health experts say is medically useless since AIDS is not spread through the air like other contagious diseases). Get the punks (the indictment of Jello and Company for including a piece of art, however intense, in a record). Get the Hispanics even though Calif. was once part of Mexico before being stolen, and even though L.A. has as many Spanish speakers as Anglos, there is a ballot initiative to make English the "official" language here. In many European countries, two or more languages are official, reflecting the reality of the situation instead of trying to impose xenophobic and nationalistic restrictions). Get the blacks (check out these recent statistics--apartheid is alive and well in the U.S., no wonder Ronald Reagan refuses to impose economic sanctions on South Africa).

U.S. Wealth — New Report On Who Has It

Washington

In the most comprehensive survey of the wealth of Americans to date, the Census Bureau reported yesterday that the net worth of the typical white American household in 1984 was 12 times as great as the figure for the typical black household, and 8 times as great as the typical net worth of Hispanics.

WASHINGTON — The Supreme Court, in a case with enormous potential impact on the future of capital punishment, said today it would decide whether Georgia death sentences were meted out in a racially discriminatory way.

The appeal relied heavily on statistical studies of the state's death-penalty system from 1973 through 1979 conducted by David Baldus and George Woodworth. The studies purport to show:

- That those who kill white victims are 11 times more likely to receive a death sentence than those who kill black victims.
- That among those who kill white victims, black defendants are three times more likely to get a death sentence than are white defendants.

Get the uppity women (the U.S. government does not consider the wave of bombings against abortion clinics to be "terrorism", even though these are by far the most prevalent acts of political violence in terror-conscious America). Get the pornographers (the Meese Commission's findings will set off a wave of censorship in the U.S. unheard of even in the McCarthy era 1950's). Get the Commies (the illegal attempt--according to the World Court, an institution originally set up by the U.S.--to destroy the Nicaraguan's attempt to control their own destiny, to free themselves of U.S. domination).

The tactic is to isolate all the possible "enemies" of the Right, pit the public (and each other) against each group. "Democratic Fascism" is a particularly American approach of fear-mongering. When times get tough and economies get in trouble, fear is the tool the state uses to draw attention away from the real causes of problems (in most cases, it's the abuse of power and failure of leadership by the ruling class elite) and is utilized to eliminate any possible threat to their ability to continue to manipulate, to maintain and consolidate that power/drive to control the world). Yep, get everyone to fear the other guy, lock yourself inside your house with the family and TV, raise the American flag and pray to God--trends that become popular when people are afraid of the future, when the winds of fear are fanned by the powers that be.

So, the punks yell "Fag!" at the gays, the women yell "Censor them!" at the pornographers, the blacks yell "Chink!" at the Vietnamese immigrants, etc., etc., and meanwhile the next President of the United States may very well be the fundamentalist preacher Pat Robertson, who makes Reagan look like a liberal and who'd just as soon turn around and wipe out the rights of all of us. Think about that next time you yell (or think) "Fag!" or "Nigger!" at some human being. In Hitler's Germany, as stated by a Protestant survivor, "When they came for the Commies, I didn't care because they weren't after me. When they came for the gays, I didn't care because they weren't after me. When they came for the Gypsies, I didn't care because they weren't after me. When they came for the Jews, I didn't care because they weren't after me. When they came for the Catholics, I didn't care because they weren't after me. When they came for the artists, I didn't care because they weren't after me. And when they came for me nobody cared because there was nobody left to care."

Before I leave you with these important lyrics by REALLY RED, I'd like to plead that you think about this and understand that the true meaning of "unity" (that oft heard expression in the punk scene) has a far greater application. Either we begin to unite with all oppressed people in a mutual drive for tolerance, common sense and sanity, or in very little time at all we all won't exist--or care to exist.

Teaching You the Fear

Take one black man sitting on his own front porch
Snipers on the roof of a church looking through their scopes
Take one black man sitting on his own front porch
Snipers on the roof of a church peeking through their scopes
Teaching you the fear!
Take one chicano with his hands cuffed behind his back
Beat him 'bout the head let him know where he's at (he's in Texas!)
Take one chicano with his hands cuffed behind his back
Toss him in the bayou watch him sink like a rat
Teaching you the fear!
Try to love another man get yourself shot dead
Put you up against a wall with a pistol to the back of your head
Try to love another man one shot you're dead
Teaching you the fear!
Divide and conquer well that's an old old game
Divide and conquer being used again and again
Hate the niggers, hate the chinks, hate the jews, upper class, lower class
hate the punks, hippies, hate the cops yea
Upper class, lower class, middle class!
Teaching you the fear!

In the last issue I read a letter submitted by a kid who wants to abolish money because it's a form of "power and slavery." He stated that in order to be totally free, all currency has to be abolished and you can survive by eating your meals in the supermarkets and stealing the clothes from the Goodwill boxes.

Karl, I don't think your letter is a joke. I believe that you are truly sincere. I've seen what money can do to a person or even a country; however, the abolition of money is just not feasible.

There are over 3,000,000 in Los Angeles alone and what would happen if everybody ate their way through markets (like sticking their fingers in the peanut butter or biting into the tomatoes)? What would also happen if 1,000,000 people tried to squat in every abandoned building?

Money is not that evil - it more or less

offers a control on what people need or can afford... Let me give you an example: suppose you had a farm and worked the land for months just to grow a decent crop and nothing was for sale, everything was free. Your land would become exhausted quite rapidly because everybody would hoarde more than what they needed. In this case, if you only have a certain amount of money, only a certain amount of produce ends up in your grasp... And the money goes to the people who grew the food so they have incentive to continue. People want something to work for!

Now on the other hand if a barter system was set up over a period of time the idea of no currency might be more realistic than supermarket/Goodwill anarchy. For example, if I made clothes I could trade them for something of equal value that I need. Many tribes of Indians have used a barter system - how do you think the Dutch got Manhattan? But our culture and society have grown much too complex for a barter system to work. Do you have any idea how many clothes it would take to trade for a BMW, Nikon camera, or apartment?

The economic culture of most large societies has been based on some form of money for a very long time and people just can't change overnight. So if you still think the only people that are truly free are those who have no money, rob Goodwill boxes and eat their way through the market, just visit Skidrow, LA and I'm sure you'll find a few people who share a different opinion.

Does anyone know why so many people have this burning need to judge? Good vs bad, wrong vs right, cool vs uncool, hip vs lame, etc.: why is this type of validation (and invalidation) necessary to so many people so much of the time? Now DO hold on to your horses, of course judgment is useful and necessary. However, in our day to day lives, judgment can also be a very convenient rock to hide under; and being under a rock can be a heavy burden.

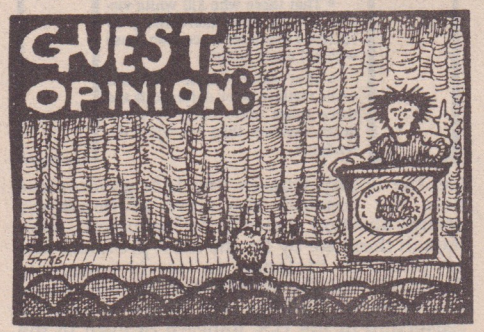
Ignorance may be bliss but judgmental ignorance is just a way to dismiss. Perhaps it concerns a person you can't stand and because of that have decided that anything that comes out of this person's mouth is wrong, or at least not worth listening to. You are under the rock. Not only is it easier (in the short run) to hide under a judgment but you will feel the weight of the rock when this person says something you should have listened to. Not taking the time to understand someone or something (that we don't know much about) could be downright dangerous. It's very difficult to know just what the scope of a particular instance is. Can you always know the costs of judgment or the rewards of understanding? The point isn't to "like" this person or "agree" with the idea but simply to try and understand; attain a clear view from which to make your decisions.

But is a judgment always necessary? Do you have to pronounce "good" and "bad"? One person strongly attached to this publication once said that "all judgments are subjective. An objective judgment is simply one that enough people agree with." Probably a borrowed line, but there is no doubt (in my mind) of its truth. But again, keeping the everyday level, subjectivity is more a possibility since less people are involved. In other words there will be less (if any) pressure to conform to objective judgments if there indeed is a need to judge at all. The everyday interactions with ourselves and one-on-one world are an opportunity for us to truly be our own observer rather than impersonating the Supreme Court.

Try to imagine a day during which the "judgment fixation" did not exist. Forget how probable this is or how it could come out and take a moment and picture it in your mind. You would still incur the consequences of your actions but in a judgmentless framework. Buzz your way through school and flunk, sleep on the job and get fired, cheat on the significant other and get dumped. You are still paying the price and reaping the rewards but no one is necessarily "wrong". If you encounter someone who thinks differently, you respect their freedom of choice and move on , or maybe you will try to understand them. Your parents accept your views and share theirs with you instead of trying to ram them down your throat. Nobody is threatened. Everybody gets a chance to be a person rather than a haircut or a collection of clothes or a member of that group of people.

During this day there would a lot of energy freed up by this absence of judgment. Rather than weighing merits vs drawbacks, opinions vs opinions, and of course guess vs guess, we would be out from underneath this burden and perhaps open enough to learn about what we disagree with and understand what we choose not to like. If we in fact were honest enough to confront ourselves about whether or not we did KNOW about someone or something, we'd find that we aren't as all knowing as we feel and ACT. After getting over this hump of selfhonesty we would be able to enjoy real freedom and preserve it for others. We would also be able to discard that oftentimes falso security of judgment.

For all you absolutists out there, the point is not that we'd be better off without judgment, "we'd be blobs without it." The point is to consider what it would be like with less judgment and more observation.



Many people write and ask me about how to get a peace and justice activist youth group started near them. So, I'll explain what works for me. Firstly, a clear, strong, rational and reasonable belief in the necessity and possibility of world peace, and a principled and responsible committment to that purpose. The change starts within the self, coming from self love and truth, thus developing the high ideals of your mind and heart, and your reality improves. Secondly, an intelligent, open and discerning interest in being informed about different subjects. Utilize the media and share the knowledge with others, as communication is common-unity, and is crucial to any campaign. Thirdly, some mode of concrete demonstration that is productive and non-violent. A group, and/or various groups networking as a support system, establishes a formal and expanding foundation by which to construct a new order of peace. Individuals, take initiative and control of your fate, and still be cooperative. Local functioning adult peace groups are an excellent resource for expertise, literature, and practice, are usually most helpful in supplying enthusiastic youth, and are usually inspired in return. Contact them by phone, although they aren't listed in the yellow pages under "peacemakers" or "social service organizations". You'll probably have to check the white pages by title, and the main ones may be Greenpeace, the Franciscans for Peace and Justice, the Nuclear Weapons Freeze, Peace Links, etc. Through association with just one of these groups you should collect plenty of references to any other happenings, and no one requires that you join their group before they will help you. Notify and organize the youth in your scene to contribute and participate in your own ways, and/or do it yourself. With the alternative art and politics scene there is enough imagination, motivation, and ability. Meetings, protests, benefits, picnics, exhibits, and gigs are appropriate gatherings to do your thing. This is a suggestion, so adventure and discover what works for you. Michelle Cali

Books

Nuclear Madness and Missile Envy by Dr. Helen Caldicott
The Cold and the Dark by Sagan et al.
The Hundreth Monkey by Ken Keyes, Jr.
Sadako and the Thousand Paper Cranes by Eleanor Koerr
Hiroshima and Nagasaki: the Physical, Medical and Social Effects of the Atomic Bombings by the Committee for the Compilation of Materials on the Damage of the Atomic Bombs in Hiroshima and Nagasaki
The Unforgettable Fire by John Hersey
Love is Letting Go of Fear by Gerald G. Jampolsky, M.D.
anything by Mahatma Gandhi or Martin Luther King, Jr.

Addresses

(for a catalog of peace and justice goods - i.e., stickers, t-shirts, buttons, posters)
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Santa Cruz, CA 95061

(for a sample of their magazine, Heartland)
Heartland
P.O. Box 7282
Missoula, MT 59802

(for anti-nuke fun for all)
International Shadow Project
P.A.N.D.
P.O. Box 40223
Portland, OR 97240

(for exciting upcoming anti-nuke events)
American Peace Test
P.O. Box 26725
Las Vegas, NV 89126

(for general anti-nuke information)
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853 Broadway
New York, NY 10003

and
SANE
711 G. Street, SE
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(for general ecology information)
Greenpeace
1850 Union St., #465
San Francisco, CA 94123

(for general anti-apartheid information)
American Committee on Africa
198 Broadway
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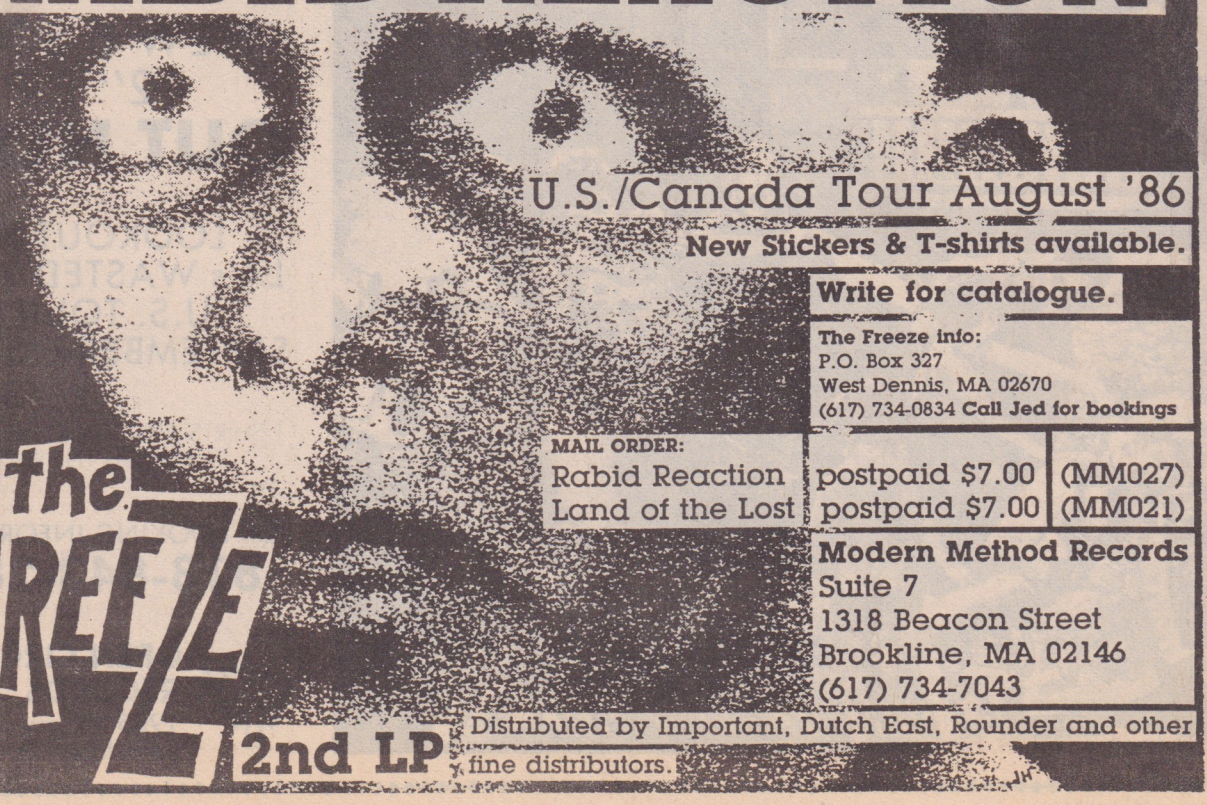

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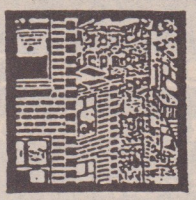

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GERMANY

CERESIT

"We started in December 1981 with banjo, guitar and trumpet," I was told by Marcel, the singer. The simple fancy soon became a serious thing, when they bought "real" instruments and started to play a wide-ranged repertoire of typical German hardcore. In 1983, after having performed nearly every week in Berlin, the band waited to find out about their musical limitations, i.e. more than the usual three-chord-pogo. So, in Summer 1984, Sven's solo-guitar was added. For half a year of intensive work, old songs were modified and new ones were produced. Afterwards, they toured West Germany and then they recorded the LP. Ceresit are: Marcel (M): vocals, guitar; Sven (S): guitar; Markus (Ma): vocals, keyboards; Daniel (D): bass; Ralph (R): drums. Interview by Ulrich Sandhaus/ Rübelandstr 15/ 1000 Berlin 44/ West Germany.

MRR: In the fifth year of your existence you've got your first record of your own finally. When comparing your tape and your tracks on the Fun's Not Dead compilation to your record, I notice an obvious musical development. At the same time I find a homogenous musical style is difficult to ascertain. So, how would you define yourself?

M: The kind of playing, the style of the compositions already bring forth a sound of its own. Let alone the keyboards....

MA: ..in case one does hear them!

M: And on the other hand, I think you can't reproach a group that it is able to play various kinds of songs. It only speaks for them if they don't let themselves be restricted. It only speaks for musical ability to make a song like "Dustman". I don't only wanna play either speed-metal a la Slayer, or melodic-punk a la Dickies.

MA: I see it this way: we are five guys with more or less different musical conceptions, all wanting to bring in their own ideas. Thus, different kind of songs are created and no standardized style is recognizable. You can only afford a real unique style, if you've got some new kind of music, liked by all five of us, which is nearly impossible.

D: Do you really think that our songs are that different?

MRR: Even when leaving out the songs, which are dominated by the organ, the rest of the record sounds very different. "Smack is Back" is very much American hardcore, "Three Gallows" sounds hard but melodic, "Pancho" is, concerning lyrics and music, very German and "Staatsbesuch" sounds very metallic.

M: If a whole record sounds the same, it doesn't have any profile.

MA: No, you can't do it both ways–either you play different songs in one certain style, 'cause you even can express different feelings by one style, or you produce a record with totally different songs. Obviousl,y our songs don't differ completely one from the other. They nearly all have a certain tendency.

R: The LP is the result of a process of development which lasted several years. And it shows how far we have already gone and in which direction it could possibly continue.

D: Concerning the lyrics and the basic musical themes: most of it is old stuff which has been changed correspondingly to our actual ideas.

M: But one thing is clear, we stick by our record. It isn't just an experiment.

S: My situation is that I didn't play in a group for two years and I simply wanted to work up some ideas which I had in mind, together with some other people but not necessarily bound to a special style. But one can say that it roots in a certain direction. Rock music is old, only the sound and the technique of playing have changed. People have become more interested in aggressive music instead of playing soft music. The idea of playing in a more aggressive way did exist already in the past. But nearly nobody had the courage to play or to sell something like this, because nobody knew if anyone would listen to it. I don't know, we're certainly still in a stage of searching and experimenting: rock music, it's alright, if it's hard. I can't tell you in which direction we will develop. We're still learning.

M: For me, it must be guitar music, ranging from hard to melodic.

R: It's the same with our two new songs, which we are now writing. They are also completely different. The first is melodic punk rock, the second is hammered, alert and speedy.

MRR: Your work in the studio was one of the most excessive punk recording sessions in the history of Musiclab, where most of the German punk records are taped. What was the reason for that?

D: I'm not sure, whether it was fundamentally right, to do it the way we did it. So, we started with the drums, bass, rhythm guitar, vocals....

M: ..another guitar, keyboards, solo-guitar, backing-vocals...

D: Every instrument was taped separately and the tapes were searched for mistakes, corrected and so on. The question is, is this way of recording demanding too much effort?

M: One should leave drums, rhythm-guitar and bass after the first recording. Another problem is that we used to listen ot some records which were recorded in better studios, so we went into studio with too high expectations concerning the sound.

MRR: Punk, aggressive music or whatever played with keyboards, is very unusual. I can only think of the Stranglers, and they have never been too hard. Your comment?

D: In the beginning, Markus played trumpet, which didn't fit at all. He also played piano, so we thought: OK, you can do quite a lot of good things with a synthesisizer. First, he simply played the same chords as the guitar. At some point we realized that we could use his instrument in a much better way to enrich the music. When I listen to the studio recordings, those parts dominated by the organ simply sound great. The other point is that those parts are still rather rare.

MA: Me too. I do like the organ-stressed parts a lot. In case of calling ourselves "musicians", I declare it as a necessity for a musician, to express his sentiments by the instrument's help. The problem is that in 2/3's of the music, I can't bring in my ideas because many of the songs are guitar-stressed. So, the organ fits only as musical background. I think some of the guitar parts could be replaced by the organ.

S: We don't have to play with two guitars all the time. You can also do something with only one rhythm guitar and a hard-played organ.

D: Perhaps this offers a possibility to do something new.

MRR: Some time ago your music and lyrics corresponded with German hardcore standards: one song against the state, one against cops, another against U.S. imperialism, something about drinking etc.

My impression is that you've become mature concerning the lyrics, too. Tell us something about the song "Three Gallows" for example.

MA: Well, there's a certain link between medieval texts and a kind of "English", which is employed by a lot of people in Berlin. At the same time, there is a correspondence between the struggle against the oppression by the aristocracy in former times and the repression against the squatters nowadays fighting against their actual landlords. Of course, the squatters have not been hanged, but one was killed in the streetfighting and they were beaten nevertheless. But there will always be some kind of struggle against repression and exploitation. We hope for a new, perhaps even better revolt in the future.

D: Some of the lyrics on the record are rather old. Although 'standardized', as you said, they have never been embarrassing. They have quite a lot to say. There are statements on various issues, which we are concerned by: U.S. interference in Central America on "Pancho", unemployment in"Aufrecht", armament race in "Staatsbesuch".

MA: On "Untergang", I've tried to bring lyrics and music in accordance, took a text with a mystical touch because the whole song has got a mystical touch. I think it sounds 'untergangsmäßig' (apocalyptic).

D: Some years ago we used to play primitive hardcore-pogo, and the lyrics were typical cliché-punk, too. Now we have begun to work up different musical styles of our own music. Our songs are more differentiated today and it's the same with the lyrics.

M: For example "Krieger" observes closely the situation of the punk-movement here in Berlin, propbably in West Germany, too. It's a good description of what's going on, which perhaps makes people think about it.

D: Oh no, that's not going to happen, anyway! This is what bands have been trying to do for years and years and not very much happened. People are as stupid as before-- or even more stupid.

R: Unfortunately the punks have become worse from year to year. A lot of them are just stoned most of the time. No motivation, no more thinking, no initiative...

MRR: This leads us directly to me next question, the state of the punk scene. No future for punk?

M: The scene in West Berlin is incredibly bad. Some years ago there was a lot more action, much more creativity, which possibly origingates now in the dissapearence of all the squatted houses. They have been some source of demands, initiatives, ideas and music. Today, it's all dead. People are just hanging around, get drunk, have become resigned and destructive.

S: But you also have to consider that we all have become older, and for that reason, you see things in a different way today. Some time ago you were integrated into the scene, you were younger and didn't thing too far. You were much more euphoric, wanting to change the world here and now. But in reality it wasn't any better at that time, the same beer cans were lying around.

M: Although there have been some more concerts in the last few months than before, the whole situation has become even worse, even more senseless violence.

S: Punks can be divided into 'punks' and those guys who do something, like musicians. They are creative. But at the concerts you are lucky if five people do the pogo or show some interest in what you are playing.

MRR: So, for whom do you play actually?

M: There are many punks for whom I like to play!

S: I've been on the scene for quite a long time. At the concerts I notice only a few people showing any interest at all. So, first of all, we play for ourselves.

D: A lot of people only consume the bands passively. Just very few poeple have any recognition for those, who are active, organizing concerts, making music, fanzines or whatever.

M: But it's exactly for those people, for whom I'm playing.

S: During the concerts most people just hang around. Nobody dares to admit it if he likes the music, unless his pal finds it OK. At best, when they are drunk, they've got the courage to do so. Punk is still the most extreme thing that exists. Some of the people are political, others are junkies at the age of 17, and others are just fashion punks, only interested in their outfits and hairstyles.

M: Ultimatley we're also trying to reach other groups of listeners, too. Why not, let's say heavy metal fans, for example. Out of 100 there will be 50 to 80 idiots, but the remaining 20 may be OK.

R: The point about heavy metal is that I like the music very much.Only the cult stuff, the styling of some of the bands and the frequently embarrassing lyrics, all this stuff goes into a completely wrong direction. With the people it's the same: some of them are OK, they dislike this stupid posing. Others are as stupid as their idols.

S: We wanna reach people, who listen to hard music, but also do think sometimes.

R: Who also are a little bit tolerant!

D: Yes, that would be great!

S: I don't know whether I necessarily appeal to punks, since I don't know anymore what punk really is and what has come out of it.

Final Note: The record company of Ceresit has gone bankrupt and left the band with a debt of several 1000 DM. Now they distribute the record by themselves. You can order it for $5.00 and $2.00 (for postage) at: Marcel Fery/ Kronbergstr. 6a/ 1000 Berlin 49/ West Germany.

FLORIDA

X-DREAMS

Thought you might be interested in a local Orlando band called the X-DREAMS. They are a 3 piece band (Joey Schaaf-guitar, vocals; Tom Holysz -drums; Joe Fenwick-bass) with a punk-psych-hardcore sound, as best as I can describe it. It's hard playing Orlando with an all-original song list of this kind of music when the clubs mostly want Top 40 bands. There really aren't any clubs around here to play punk-hardcore music. Every now and then someone opens a club, and for a while it works; then some asshole(s) fuck up the bathroom or the police come down on us and the club closes up or changes its music format - back to nowhere. So the X-DREAMS have gone into videos, the recording studio, and onto public access television (cable TV).

The X-DREAMS are now working on a half hour concept video called "Random Factor" which is a four song music video of which the music is more a psych-punk sound than a hardcore thrash sound. However, the X-DREAMS' forthcoming 10 song cassette tape It Must Have Been a Dream (which includes the soundtrack to the "Random Factor" video) shows another side of the X-DREAMS which is much more a hardcore sound! They also have had the video "Something's Going Down" (a one song release) shown on WESH Channel 2 from Daytona Beach on Sat. at 2 AM. I hope you were up. They are also on a Ch 3 cable network show called "Where It's At in ORLANDO" where we get some hardcore punk on the air sometimes. We're trying down here but it's hard to break down these walls, I've been playing punk in this town for over 6 years and I've seen some changes, not all good. The new fascist skinhead trend that blew into Orlando from LA a year or so ago hasn't helped open anyone's mind to punk music as far as clubowners go. There's nothing wrong with being a skin, but fascism and racism are causing a lot of hate in our scene that wasn't there back in 1980. It's a cold knife that's cutting us apart.

Joey Schaaf/ X-DREAMS
1025 Garden Plaza Dr/ Orlando FL 32803

AUSTRALIA

Reactor RECORDS

The following is an interview with Phil MacDougall of Reactor Records fame. Interview by Geoff Simmons/ c/o Human Waste/ P.O. Box 1216/ Windsor 3181 Melbourne/ Australia.

MRR: Who is Reactor, and where did the name originate from?

PM: Reactor Records is an independent record label based in Melbourne, Australia, specializing in releasing Australian hardcore punk bands. I ran the record label by myself but friends do help me in putting records into covers, etc. The name comes from a nuclear reactor. We all know about those things. Therefore the reason for calling the label that name should be self-explanatory.

MRR: How long has the label been in existence?

PM: I have been running the label for 2-3 years now. Releasing the first record in January 1984, which was the Money Chain single by DEPRESSION. Since then I have put out 10 records.

MRR: Which records have been the most popular?

PM: The most popular bands on Reactor at this stage are DEPRESSION and VICIOUS CIRCLE. All the 3 DEPRESSION records are very popular and the band has a cult following world wide. People write to us all the time wanting information on DEPRESSION and also ordering their records. The self-titled LP (26 tracks) has been a constant seller since it was released. The Price of Progress LP by VICIOUS CIRCLE has also done well. Most of the hardcore records I have released have sold out by the first pressing and I have done a second pressing. Reactor being the only hardcore punk label in Australia, the records I put out seem to be in demand, since I am the only record label releasing such stuff in Australia.

MRR: Quite a few people believe that all indie labels make a great deal of money because they release records. Could you explain the costs involved in releasing a record and what sort of profit you make?

PM: I ran Reactor Records because I like hardcore punk music. When I started the label no other record lable in Australia was releasing punk bands. There is not much profit in running an independent record label. If you press up, say, 1000 singles, then after costs are met you might make about $200-$300. That profit then has to be split between the band and the record label. It takes quite a while to get the money back from distributors and record shops. Then there is advertising and promo copies that have to be taken into consideration as well.

MRR: Has the response from Australia and overseas been positive - not just in record sales?

PM: The response has been very positive. Especially in Melbourne and Sydney. The bands on Reactor are as good if not better than anything else coming out from overseas. In American and West Germany we have had many letters by people wanting to get records out on Reactor. In fact the bands on Reactor get more respect and acclaim from overseas fanzines like MRR, Flipside, Obituary, Over the Top, than they do from the established media in this country. Some of the records on Reactor have been released overseas. Price of Progress by VICIOUS CIRCLE has been released in England on Children of the Revolution Records. Flipside Records have released a split V.C./PERDITION LP in America. They will also release a DEPRESSION/G.A.S.H. LP. VICIOUS CIRCLE are touring the west coast of America at this stage. A lot of people overseas are just now finding out that there is a healthy punk scene in Australia. Fanzines like MRR have helped this by having scene reports written by people in the scene down here. One problem is the distribution of alternative records worldwide because of the high import costs, it becomes expensive to send records overseas. It's good to see people writing to each other from all over the world and swapping records and fanzines.

MRR: What future releases do you have?

PM: Next record out is a 16-track GASH LP. GASH are an all girl hardcore band with Smeer from DEPRESSION on drugs. They are very powerful live and one of the main bands inthe scene at the moment. They will also have a single out called God is Dead. A new VICIOUS CIRCLE LP called Reflections. A CONDEMNED LP. This record is really powerful. The band is made up of Keith from American band CONDEMNED TO DEATH. Keith came to Australia to play bass from DEATH SENTENCE but things didn't work out. He is joined by Les (guitar) and David (drums). Les from VC and David (ex-CIVIL DISSIDENCE) is now playing drums for VC. These guys went into the studio to put down one hell of a fantastic record. Metal edge, psychedelic edge, thrash edge, it's all there in between the grooves. Also ARM THE INSANE/CHILDREN OF SORROW split LP. A 4 track DEPRESSION 7" EP recorded at Hardcore House in Melbourne. Hopefully a RENEGADE 12", a speed/metal band who shred live.

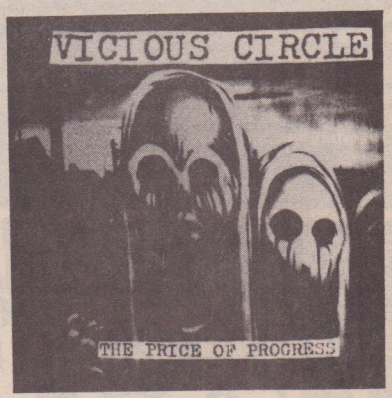
MRR: What are your views on the bands you deal with, i.e., do you get along OK?

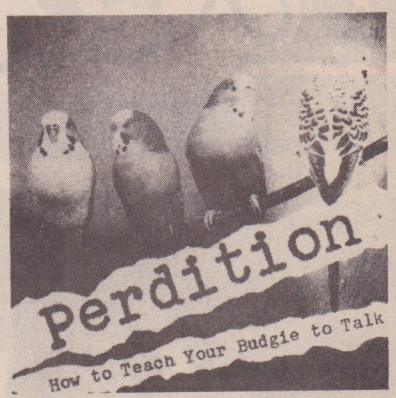
PM: I don't put out a band's record if I can't get along with the band on a personal basis. If you are dealing with an independent band, it is very important that you can get along with them. Independent bands and labels need to work close together, since they are more into what they are both doing than the major labels who are just into it for the money. Some labels just release bands' music and might only see them after the record comes out now and again. I am not into working like that. Since starting Reactor some of my best friends are inthe bands who record on the label.

MRR: Any further comments?

PM: I hope people enjoy listening to the records I release and look out for more hardcore punk records on Reactor in the future.

Reactor Records/P.O. Box 623/ Camberwell 3124 Victoria/ Australia





NO SYSTEM

Al-vocals, Doug-drums, Matt-guitar, Tim-bass

MRR: How about a brief history of the band?
AL: Wouldn't be so brief, but here goes. We formed in 1/84 with Mike (vocals), Al (bass), Becky (guitar) and Scott (drums). Becky was replaced by Matt about a month later and Mike left after 2 gigs. I took over vocals and we stayed a trio until 2/85, when Tim joined on bass. Doug replaced Scott in April '85, which leaves the current lineup, except that we broke up last June.

MRR: How come?
AL: Musical and philosophical differences, which I guess we've since compromised on.
MATT: The 3 of us continued without Al as Rex and the Human Tripods, which was more rock-based and we were going to get back together for the summer but when we started jamming over X-mas vacation, it didn't feel right. We decided to give No System another shot this summer.
AL: In the interim, I couldn't see us getting back together and wanted to release the songs from our set. Because we never went in the studio, I got together with 3 of the guys in PTL Klub and we recorded a 6 song demo, Dead Bands Tell No Tales (tape no longer available.) Looking back in retrospect, maybe it wasn't the smartest thing I ever did, recording it without these guys permission, but I'm still pretty proud of it.
DOUG: The tape irked us because it wasn't really No System.

MRR: Has it worked out better this time around?
TIM: Yeah, we all love each other intimately, now.

MRR: What are some of your songs about?
MATT: Relationships.
AL: I suppose the main thing, I feel, that runs through the lyrics is to stress individuality, to realize that the most important thing is to be true to yourself and your ideals-- not to mindlessly comform, whether it's to society as a whole or even within the punk scene. You have 4 guys here who can't be stereotyped as anything, although Doug definitely looks like a surf punk these days! Most of my songs are observations on aspects of the human condition I find fault with-- "Symbols of Hate" is about racist elements in the "scene", "Industrial Robot" is about comprising your individuality to fit in with the corporate world and make a buck. Just a personal perspective on these issues. Actually, Matt has written most of our newer songs.
MATT: I guess most of my songs are more personal, about one to one relationships, about being more honest and open. I don't really get into writing political songs.
AL: I think Matt's lyrics can be summed up by "Life in General"-- "Games we play keep us from the truth/Things we do, not to look uncool/When we say things not from the heart/We begin to tear ourselves apart."

MRR: What influences your music?
MATT: Springsteen, Creedence, Tom Petty and Kiss.
TIM: Definitely Kiss. They're the greatest.
DOUG: Kiss, DI, Social Distortion.
AL: Discharge. Anything aggresive that also has some melody. As you can see, we have quite diverse influences and it shows up in our set list, sometimes.(They're not kidding-- you should hear their cover of "Detroit Rock City")

MRR: Any comments on the state of punk rock?
TIM: I think people tend to take things too seriously.
MATT: Yeah, punk rock in Boston has become a fashion show and people never smile anymore. We just played Toronto and it was fun. We saw people actually enjoying themselves and it was a refreshing change.
AL: I agree. A lot of the fun has gone out of it along with, maybe, the social conscience. I see a lot of kids sitting at shows posing, looking dour and, also, a lot of people getting off on just the loud and fast aspect of it. Some of the metal kids getting into punk just care about whether it's fast and don't care about the lyrics. As a result, a lot of the metal/thrash hybrid has dumb lyrics. I like speed metal but hate the mentality, although some metal kids I've talked to have picked up on the positive aspects.

MRR: What do the rest of you think of speed metal?
DOUG: (farting noise)
MATT: It's fast, I guess. I'd rather hear something more rock-based.
AL: Getting back to punk rock for a second, I've sort of lost faith in the scene, at least around here. I still hold the same beliefs and ideals, but I think they're a bit more pragmatic in that I honestly don't know if punk rock's gonna change the world.

MRR: Any future plans?
TIM: To play out as much as possible this summer hen Matt, Doug and I go back to school. Beyond that, we'll see.
AL: We may release a live cassette later in the summer, plus we will probably be on the Ac/xtion video.

MRR: Anything to add in closing?
DOUG: Get some sun andwear white clothing!
AL: It's a cliche, but be yourself. Maitain some sense of individuality. If nothing else, I guess that's what we stressthrough what we do, and it really doesn't have to be said.

NO SYSTEM/
Al Quint/
76 Park St., #2/
Lynn, MA 01905

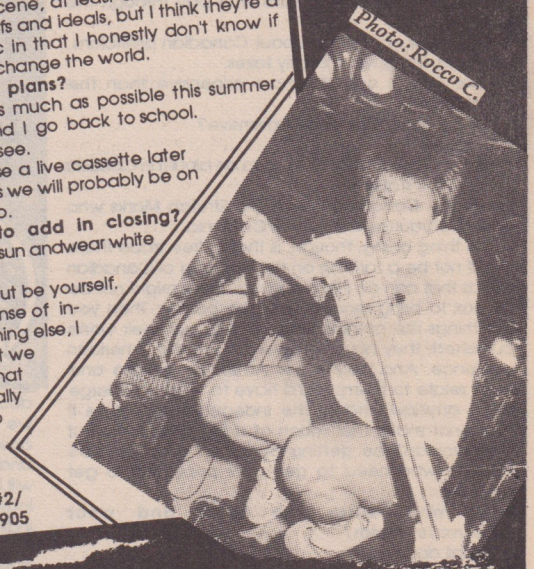


Photo: Rocco C.

NO SYSTEM

by Gene Klein

HYPE

The following interview with HYPE took place before one of their shows at Toronto's best HC club, the Bridge (formerly the Starwood). They have been together for the past 2 1/2 years. HYPE consists of: Chris Laverton (drums), Gerry Lebeuf (bass/vocals)/ Sheen ? (guitar/vocals)/ John Barbason (guitar)/ Brian Bishop (vocals)/ & Don Lebeuf (aka Reuben Kincade) (management)

MRR: What do you think of free trade?

S: Free trade, geez, talk to John.

J: Okay, well I personally don't like the idea too much because it would seem to me that it would sell out a lot of the cultural stuff. Because we say what happened when Reagan wanted to take a vote in the Congress there to negotiate free trade talks. He just barely got out and shit...which means he's going to have few concessions made by Canada. I was reading this analyst guy who would forecast there's going to be cultural things, that Canada would not get the best end of the deal. Because what it's going to work out t be is free trade when they want it and not any otherwise. We're (Canadians in general) just sort of praying or hoping they do, so we can make a lot of money and stuff like that. You know we lose the cultural stuff, there's always in intrinsic political alliance that goes along with economic agreements like that. I think that we really don't need that much more blood on our hands as a country. (the band claps)

S: As it was, free trade wasn't that free after all. Free trade is not really free, somebody's going to pay and it's going to be us.

D: It's always the Canadians who pay through the nose.

S: And we're not talking about Canadian politicians, we mean the guys who pay taxes.

D: Like why is our gas more expensive than the Americans'?

C: Or our cigarettes more expensive?

S: Or beer?

J: Why in the hell is it $4 per unit to an album in Canada and 2 in the states?

S: Ask the Canadian bands like Stretch Marks who end up producing in L.A. and California.

J: The thing being, though, is that in free trade there might not be a tariffing on the licensing of Canadian bands that can do it in the states. There might not be this tax to bring records over the border. Then you get things like authors who want to get their works published, they have to be writing to the American audience. And they're not American people and can't relate to them. You'd have to write on a large scale anyhow and to the independents like us it might not make that much of a big difference. But they wouldn't be getting published and if there's scholars who need to get work published to get degrees.

MRR: Who writes the lyrics and what influences them?

J: We all do.

S: Everybody writes, everybody sings, everybody plays guitar. No, not quite, but... (laughter) Everybody has written, everybody has their little peep. Like one time I wrote 4 songs, then all of a sudden Chris came out with 4 songs. Like everybody, you get inspired by different things...

G: And even after the songs are written, they might be changed, just by popular vote, too, so everybody...

S: Sometimes they get hacked so bad that they're not even there anymore, but sometimes they persevere.

J: We don't have a guy who just writes the songs because by the time you get finished with it it's totally a group effort, no matter who came up with the idea. We just write about whatever's on our mind at the time, usually it's not the best things in the world but...

S: They might not be. I was writing a new song about people who jump in front of subway trains yesterday. So it's not the brightest outlook on life, but hey it's something that interferes in my life. I want to get to work, man, then: "There's no trains leaving the Spadina station. The emergency crews are there scraping the foetus", no I...

G: Oh boy, that's one hell of an abortion.

S: Two in one there.

MRR: Do you think punk's dead?

S: Well, we don't play punk, we just play a facsimile.

G: No, we play punk, basically.

S: Basically.

J: We're not playing in the punk scene. Punk's not really dead, it's alive as anything. There's a lot of fanzines and shows. It may not have the social impact it had because people have gotten used to it. But it's still there.

D: It's so big now it's pushing into the AOR market. Husker Du and the DK's sell 100's of 1000's of records. It's starting to push its way into the big markets.

J: That's because I think maybe it might have been avant garde enough about 8 years ago to start out back then. But not maybe the masses are slowly getting ready for it, you know what I mean.

D: Yeah, what's next - Sigue Sigue Sputnik? (laughter)

S: I think it's less political now, which is good. I think there's more bands out there just to have fun and to play what they want to play. Instead of you know...

G: It's making better music.

S: Instead of all of this shit about the queen, which means nothing to us anyway.

J: It's always intrinsically political, though, because the fact is we're not trying to play capitalist. Well, we're trying not to, because we try and keep the door prices down. And we're not playing for anyone, we play for ourselves. Which I think anyone who does music or art or anything like that should do it first and foremost for themselves. And hopefully people will like it and the people will support that and it's still independent. I think in that sense it's political or indirectly speaking.

D: Social political.

J: And there's always politics in punk rock because if you're the kind of person who doesn't want to have to sell out to the really lousy big markets. They just might be the sort of people who think more along political lines. But we're not anarchists and all this other stuff but we still write occasionally like "Free Trade" songs, which is more or less a political tune. Even though it doesn't say so outright.

S: We're just not political on a global scale. It's more like down home. Like why do I have to pay so much for a fucking case of beer? Instead of overthrow the government. But it's still aimed at the same people.

J: So we think we're doing our part by not being passive and maybe trying to open people's minds to new things. You know, we haven't taken it upon us to go and overthrow the government. It's more in a personal way.

D: Change your own corner before you try and change the world.

J: Yeah, you got to get your own shit together. Who said that? Ian MacKaye.

S: What he said.

MRR: How's Don as a manager?

S: Awesome...oooh totally (laughter). Don's a good manager. He gets us shows. Like all of a sudden he goes, "Hey, these guys are coming in from Jersey or some place." And we go, "Oh yeah, really, when?" Sometimes it comes really fast and every once in a while he goes, "Yeah, you can't play with those guys" and we go, "Yeah, why not?" But on the majority we really like him.

G: He keeps ahead of us.

S: Yeah, he keeps ahead of us. That's what I mean by he just whips these bands from out of nowhere. "Hey, you want to play with these guys? Well good, because we're already playing with them."

J: Yeah, we need organization and Don's certainly organized, aggravatingly so. That's really probably the most important thing. If you're going to play, have someone who can book you, be it someone who knows the people, or someone who'll put on the shows.

S: Then we can concentrate on writing songs or whatever we want to do. And then it happens and we don't really have to put a lot of time into it. We can put our time into practising and writing new stuff.

MRR: Any last words?

D: Support your local...

G: We don't mind it when people throw money at us when we're on stage, at all.

S: I'd prefer it if they used wads of bills that will make it to the stage and won't flutter half way there. Rather than wads of coins. Rolls of quarters, boy I tell you.

J: Support the scene and all that other stuff. And really that's important. Don't be apathetic and do something with yourself instead of just sitting around.

G: The more people who go to shows, the more shows we can have on. Then it keeps getting bigger and bigger. Till better and better bands come out.

D: If there's any new bands, get your shit together and get out there.

S: Yeah, we need more bands now.

Anyone interested in contacting HYPE or setting up a show in Toronto should contact Don at Reuben Kincade Productions/ P.O. Box 1195 MPO/ Hamilton, Ont./ Canada (416) 842-5252.

Best local club for HC and alternative music is the Bridge/ 507 Bloor St. W./ Toronto, Ont./ Canada (416) 921-1158. Local radio station CKLN (88.1) is a good source of HC and alternative music. Every Tuesday at 11 PM, DJ Brian Tailor hosts an hour of hardcore and speedcore.

Good local fanzines are: Pirates of Doom (done by John Barbisan)/ 792 Terlin Blvd./ Mississauga, Ont./ L5H 1T2 Canada; Still Thinking (one we and our friends are working on - expect the first issue by July or August)/ Shawn/ 2233 Hurontario St. #407/ Mississauga, Ont./ L5A 2E9 Canada. Anyone interested in trading ads in each other's fanzines or would like to help each other distribute one another's fanzines, just contact me at the above address for Still Thinking.

PHOTO: JOE SARY

ENGLAND

Let's face it -- surely a case of beating on your own bass drum.

Maybe I'm a bit skeptical of writing this; sure, I enjoy writing, but doing it about yourself most times appears both bland and, to a certain extent, even semi-egoistic. "Why," you ask, "do it, then?" Well, we were asked (blame Kent) and it does give us an opportunity to forward some ideas and presents us an opening which may not rise again. Thanks.

Pretentiousness aside, A.Y.S. is an anonymity. No names, but forget the mystique

Trouble, Die Kreuzen, Black Flag, Poison Idea and Minor Threat amongst others have all been large benefactors in the continuity of A.Y.S., but painting mirrors -- include diversity, integrity and honesty. It could've begun around Sept./October '84, but its still not quite right now (May '86) which makes A.Y.S. more in limbo than paying reverence to one particular musical form or whatever. Diversity and difference above all!!

Metal sux - but Trouble and Metal Church we hold in high esteem. Attitutude-wise -- who knows? But considering some of the shit everyone raves over (no names because there's too many assholes), the differential here is massive. Same as this, who can play at a million miles an hour and skate the best is no challenge, fun as it is. But, fuck, nothing new, but A.Y.S. is definitely a hardcore band. Again, diversity and stretching limits should primarily be every band's aim, musically anyway. Then, I s'pose, it's back to competition time. Competition will always exist I guess for the simple reason it's a human responsibility to try and better yourself. If not, there'd be an awful lot of shit about, even then - shit is cool. But ask us why. I guess you just have to be a bit thick skinned to be a part of A.Y.S., but that's no real quality.

Straight edge seems to be a major philosophy within certain circles of the "American scene". God, we've even been called "straight edge metal-heads"!! Truth is, none of A.Y.S. are straight edge. True, I think drinking and narcotics are useless and harmful. But, wishing not to adhere to any defined standards (except those of ourselves), A.Y.S. is therefore not ultimately a s.e. band. I choose not to mess with anything as stupid and degrading as drugs, be it whatever, but again, that does not make me morally any better or worse. If anyone does choose to indulge, that's their problem - we can only offer our opinions. Hopefully it may penetrate, but as vegetarianism, it is totally an independent and individual decision.

To vegetarianism, this is our lunch. The drummer chooses not to buy meat and the guitarist just doesn't bother to eat meat, but be it wrong or right, none of the bands are vegetarians. I cannot eat a lot of green vegetables, so just for <u>me</u> (hoping not to put anyone off such a decision) vegetarianism is not viable. And the bassist I don't think could give a fuck. It's up to him. As long as people realize what it involves and at least think about it, then the resulting lean way is theirs and no one else's.

Even the person with the most illimitable ideas must at some time, we believe, take the one step (perhaps "one step" is the wrong choice of words - it could take thousands) towards a self-determining lifestyle. Dreams and shit -- I got hundreds, sometimes just fuck it up. Sitting in a restaurant last year, I looked up at some printed paintings on a grey wall. 90% were shit, but one had a "thought for the day" painted upon it. It said, "Worrying about tomorrow just messes up today." Think about it. Self-realization is a major factor in neutralizing all the shit from your life... fuck, I dunno, I can only decide what I'm gonna aim for in my life. You have a human responsibility to decide yours.

I guess I'm just rambling on here. So I suppose it's time to leave now before this becomes self-indulgent, or I get wound up finding the wrong words to explain something that is basically just 99% fun. These are just ideas I have formed in <u>my</u> time. Tell us yours.

ADMIT YOU'RE SHIT

<u>Madonna Man</u> © A.Y.S.

My expectations? Perhaps I just asked too much,
Or maybe we just have different paths ahead.
I think one day at the end of our consciouses
A look back to now, to this epitome of preciousness.
We grew too soon and ignored all our principles/ principals

And their wisdom learnt through their own mistakes.
But I think of the bargains they showered us with,
Respect and affluence beyond all our means.
I've seen and witnessed all the happy knowns
Amounting to a bunch of asshole clowns.

It once said that I just got no hopes
And dreamed too much of beyond all facial there's
Of course I hope, I hope for you and I wish for love.
fit couldn't be that dear - could it?
Yeah sure, sure I kept it, but I,
You said I lost it. I think sometimes
That I should step on your no good asides.

What the fukk do you really expect from me?
Madonna Man? With an everholding smile?
If I wanted to I just could not explain
All the downs I've ever felt because
You could not understand and even if you wanted to.
Separate paths and isolated poles apart,
You scream of yourself and of all those who tread too close.
Yeah, they're wrong but it doesn't make you right.

This war could be the longest war in history.
I've been thinking for some time about what I'm trying to say.
No more lies
Welcome to your one life, with peace and love.
No more pain.

BEGIN TO UNDERSTAND

If any of this has appealed to you, A.Y.S. can be contacted at: 50A Erith Road/ Belvedere, Kent/ DA176EY England.

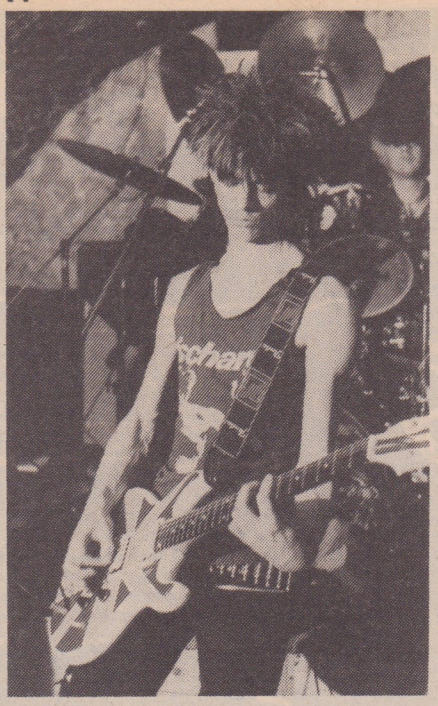
Records: <u>Expect No Mercy</u> 6 track 7" (Mortarhate 17); <u>In This Sign Thou Shalt Conquer Someplace Special</u> 15 track 12" (Mortarhate 27) (out by summer). The 7" is $3 airmail, the 12" is $7 airmail, T-shirts - front and back prints, 2 colour - $6

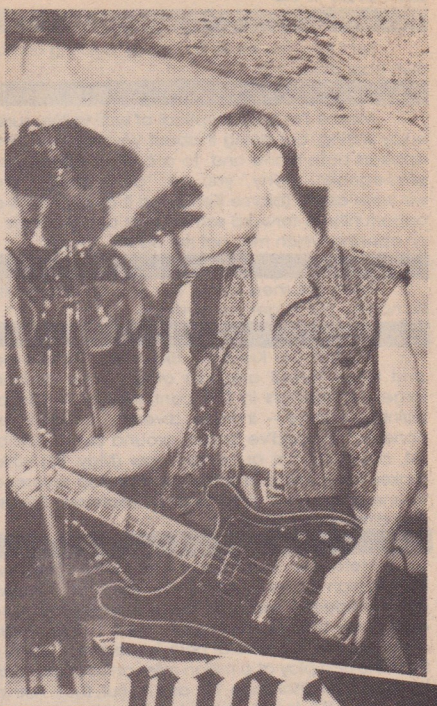
GIVE IT SOME

OR GIVE IT UP

EXPECT NO MERCY

maniacs





Yessir, everybody's muttering about Punk's Ten Years Jubilee (what a contradiction in itself!) and how everything has gotten worse, but still there is a lively and strong independent scene, perhaps more in the state of being underground than it was ever before, and there are still new bands trying to push their fresh power out of the vaults of subprovincial areas. Even in Germany, the land of Sandra and Modern Talking shame. And not only in, let's say, Berlin, Hamburg, or Düsseldorf. And it isn't all neopop, avantgarde or recycled flower power and garage beat. Certainly there is a genuine hardcore scene full of unspent energy, low budget concerts even in small or smallest towns, bands being satisfied with petrol expenses and small but sufficient catering and most important of all, having something to say.

One of those ripping it all up and starting again, knowing the past, watching the present and longing for a, to say the least, bearable future are the MANIACS, coming to you with their recent release The White Rose of Resistance. This is their first own long player, following several tapes, a split album, an extended play and several contributions for compilations.

The MANIACS' story so far: it all began with "loss of blood" and a "bunker". Until 1982 Peter Thomas (voc) and Kai-Uwe Schönewolf (b) had played together as members of a lesser known Rotenburg/Fulda (near Kassel) punkband BLUTVERLUST. Kai then quit to form a band called BUNKER, where he changed from the bass to the drums and, furthermore, got to know Peter Küllmer aka Kümmel. As BUNKER actually had neither guitarist nor singer, Peter Thomas rejoined his old pal Kai again and took over the axe. That was when they changed the band's name into MANIACS, right, after a well-known song by British drunkpunks Peter and the Test Tube Babies. But still they were in lack of a stage-fronting singer. Lots of rehearsals and auditions led to triple trial and error. One of those short time vocalists, acting under the name of Xox, was immediately sacked when it happened that he wasn't just a skin but changed his mind to fascist ideals and the Hitler bloke.

The self-produced and self-distributed tapes Attack and German Tanks documented this early era, showing a young band in the footsteps of Discharge, G.B.H., and others. The "Xox event" only confirmed them in their non-violent opinions and expressions.

Peter finally grasped the mike again, and played guitar as well.

One of some demo tapes sent to Böblingen's Mülleimer Records by manic friend Arne Gesemann caused certain interest. As a result the MANIACS debuted on vinyl, sharing a split longplayer with TIN CAN ARMY from Göttingen. That was in the summer of 1984 and while awaiting the release of the album, Thomas Schedensack (g) finally completed the present line-up.

The next MANIACS' release, apart from songs on compilations, was the Salute the Survivors EP, produced and distributed by Berlin's Vinyl Boogie. It received excellent reviews not only in Germany; the MANIACS found themselves featured in several European and American fanzines. Salute the Survivors immediately topped the sales charts of some independent record shops. No wonder - the EP's four cuts ("One Way Education", "Traveller in Time", "Crusader", "Set the Earth on Fire") proved once again that the MANIACS are among Germany's most important punk bands.

And now here's The White Rose of Resistance, already carrying a certain political aspect in its title, reminding of Sophie and Hans Scholl who were arrested, and four days later executed, right when club-footed Goebbels gained acclamation for the "Total War" proclamation. "Nur Den Tod", the only cut in the German language, deals with present right-wing tendencies. "Dust of Decade" takes up some problems of punk's development, and so on... Each song shows the MANIACS have something to say. Awareness after all these years. Musically, we listen to hardcore with an increased width (varied tempi, occasional acoustic guitars, not to mention the nearly singalong title tune, for example) but no diffusion.

All in all, it seems that this very rose will not fade away...

**Ralph Otto and Kid T./Mülleimer Records/
Weihdorferstr. 8/ 7038 Holzgerlingen/
Germany**

PARIAPUNK

We accept any cassette or record proposition. We answer to any fanzine if there's no important ideological differences between us. Contact: MONNET Corine / 111, Av. Barth. Buyer/ 69005 Lyon, France. Lineup: Cadet - guitar, Norbs - drums, Corinne - bass, Martial - vocals.

The word "Pariapunk" may sound very simplistic, but it's our way of disassociating ourselves from the French scene which, in our opinion, displays a contradictory political commitment without ambitions.

THE MANURE OF MY REBELLION

Intro: We are told we should be united with skinheads. Yet those, whether they are communist or fascist, defend the same values as rednecks do No! Fucking skins!

Your leather was just a shit
Red, white and blue is your bomber
Backward-looking solution, the one of fear
The unobstrusive individual, the actualized mass
Red or fascist, same thirst for laws
Xenophobic words, muscled attitudes

Chorus: They don't scare me
My life belongs to me
There's nothing left for them
Their existence is the manure of my rebellion

Le Pen is happy, the relief is ready
In the name of purity
The sensorial violations have appeared.
A breed is raised - on what measures is it based?
A hierarchy is set up, simplistic trials
Demographic consequences (again)

Our aim through these lyrics was not a senseless and vicious attack against skinheads. It's our answer to all the people who shout loud that we have to unite with them. We wanted to insist on the fact that behind the communism of fascist skinheads, the same basis is still hidden. That's why the song is built on a succession of enumerations emphasizing the huge ideological differences with us. It might also be the description of many French people who are anxious to find "prestige" and glory once again.

SAY IT AND DO IT

Stolen music, critical verb
Rebel anthems, commited tracts
Appeal to action - the others will do it!
Hoping in the shadow that a change will occur
Laying down at gigs
Anarchist words

Chorus: Born on the disgust
Of ten years of the same litany
We today feel it is very important
To lead our own destiny
On our own, without influences.

Their heads in the clouds, their feet in their flat
What a hard reality, honesty is brushed aside
Appearances are preserved
Feeling of being a pariah, losing the fine edge
Through age, bitterness of a life of wait
Opposed to the law? And their solutions?

We felt it was necessary to take a position towards words and actions made by a lot of commited bands. They all agree to fight fascism and a kind of established order but there are so many differences in the way of expressing it that one can wonder if some are really against what they criticize. Throughout their lyrics, some bands sing "hope", followed by "no more illusions", or "unity" by "I hate you." Some recommend violence, others non-violence. Isn't that a great difference? And yet nobody reacts. Taboo, or culture of contradictions? Preserve appearances at any price - what combat! To philosophize, criticize, but not suggest or hope for anything - is that the rebellion of many? How pitiful it is!

LEAVE

When hope fades away
the one put into the punk movement
No other way out but leave
Travel, discover something else
Ignoring all the frontiers
Respecting every being
Anarchy fitted to us
No more intolerance, no more injustice

CHORUS: Oh oh oh leave!
Oh oh oh and build!
Oh oh oh leave!

New life, new basis
No more connections, no more masters
Non-violence as a support
Nomads on a decayed earth
A future more than uncertain
But rather be disappointed than keep the illusion
It's easy to put down a dream
Harder to imagine it.

There's too many people taking delight in waiting for the day when all men will hold each other's hands and build anarchy together. You can't content yourself with dreams while there's wars all around, prisons, hunger, humans, and animals killed. Nothing has been done in ten years for a future, for the punk movement, except squats. Do they really feel like living? Doesn't their rebellion tend to hide the fear of the unknown? Those questions for us, after long thoughts, become assertions. We can't subscribe to such feelings because they mean progressive insertion into this mixture of bureaucratic laws. For us, the choice is simple. Whether we stay here and insert despite the shouts, or leave and settle in a country where "civilized" man wouldn't have been. We'll leave when it's obvious there's nothing left to hope about punks. If violence and profit were abolished, our ideas would rise. To live at last...

SWEDEN

SLAM FROM GÄVLE IN SWEDEN IS PROBABLY ONE OF THE BEST KNOWN SCANDINAVIAN GROUPS IN NORTHAMERICA! A LOT OF YOU HAVE PROBABLY HEARD THEM ON THRASHERS COMP LP "WILD RIDER OF BOARDS" (TITLED AFTER ONE OF SLAMs SONGS) AND SOME MIGHT HAVE HEARD THEIR OWN RELEASES, "INGENS SLAV" LP, "WELCOME HOME" LIVE-EP AND "TRAGEDY" 7"! NOW GET READY FOR THEIR SECOND LP "END OF LAUGHTER" WHICH PROBABLY BY NOW HAS BEEN RELEASED BY SEATTLE BASED SUBCORE RECORDS! IF EVERYTHING HAS WORK OUT OKAY SLAM SHOULD BY NOW BE RIGHT THERE WITH YOU STRUGGLING THROUGH A 40 DATE TOUR IN NORTH AMERICA! SO MY ADVICE IS:GO AND SEE THEM! I CAN ASURE YOU THEY ARE A HELL OF A LIVE BAND.

YOU'LL HAVE A NEW ALBUM ENTITLED "END OF LAUGHTER" RELEASED BY SUBCORE RECORDS IN THE USA? TELL US ABOUT THE NEW LP? IS IT DIFFERENT FROM EARLIER MATERIAL? HOW DID YOU GET IN CONTACT WITH SUBCORE?

- YEAH IT'S DIFFERENT FROM EARLIER RECORDS, BUT ALSO SOME SORT OF A CROSS BETWEEN EVERYTHING ELSE WE'VE DONE! THERE'S MORE VARIATION IN BOTH MUSIC AND LYRICS! BOTH FASTER AND SLOWER, HARDER AND SOFTER BUT DEFINITELY WITH A TOUGHTER STYLE THAN BEFORE! DAVID (SUBCORE) WROTE US AFTER HE HAD HEARD US ON THE THRASHER COMPILATION, AND HE SEEMED REALLY INTERESTED AND WANTED TO DO AN ALBUM FOR USA RELEASE!

SO HOW DID YOUR NORTHAMERICAN TOUR CAME ABOUT?

- SAME CONTACT! DAVID KNEW WE WERE WILLING TO TOUR AND PAY THE TRIP OVER SO HE HAS SET UP EVERYTHING FOR US! WE WILL TOUR TOGETHER WITH THE DEHUMANIZERS FROM SEATTLE! THEY ARE DOING A GREAT JOB PREPARING FOR THE WHOLE TOUR AND THEY SEEM TO BE GREAT PEOPLE. BESIDES WE LIKE THEIR MUSIC A LOT!

WHAT DO YOU HOPE TO ACHIEVE WITH THE TOUR? WHAT ARE YOUR GOALS?

- TO MEET PEOPLE, PLAY OUR MUSIC, SPREAD OUR WORDS, TO HAVE FUN, AND TO GET RID OF SWEDEN FOR A WHILE, TO KNOW YOUR SCENE AND SHARE OUR RADIATION FROM SOVJET TO YOU!

AND WHEN YOU ARE BACK TONY IS GOING BEHIND BARS!

- YEAH IN SWEDEN EVERY MAN IS FORCED TO DO MILITARY SERVICE FOR 9-12 MONTHS! IF YOU DO MILITARY SERVICE AND REFUSE TO CARRY A GUN YOU'LL HAVE TO DO AS MUCH AS 14 MONTHS, AND IF YOU REFUSE TO DO IT AT ALL YOU'LL END UP IN JAIL FOR 2 MONTHS WHICH IS WHAT HAPPENED TO TONY! UFFE WAS IN THE ARMY A FEW DAYS BUT COULDN'T HANDLE IT AND ENDED UP TO A PSYCHIATRIC EXAMINE WHERE THEY CAME TO THE CONCLUSION THAT IT WAS NO IDEA FOR A PERSON LIKE HIM TO DO IT SO HE'S FREE FROM IT NOW! THE REST OF US HASN'T DONE THE COMPULSARY SERVICE YET BUT WE'LL TRY TO AVOID IT OR REFUSE IT! IT'S NOT AN EASY DECISION!

YOU HAVE YOUR OWN LABEL, SLAM RECORDS HAS RELEASE RECORDS WITH OTHER BANDS TOO! TELL US ABOUT IT! ANYTHING NEW IN THE PIPELINE?

- WE FORMED SLAM RECORDS TOGETHER TO RELEASE OUR OWN RECORDS AND AFTER AWHILE IT ENDED UP WITH RHOMAS DOING THE MOST WORK FOR IT SO NOW IT IS HE WHO RUN IT! SO FAR HE HAS PUT OUT EP'S WITH FORCE MAJEURE AND NEW ROSE, AND THERE'LL BE OTHER TOO! NOTHING NEW BEFORE THE AUTUMN 'COS WE HAVEN'T GOT THE MONEY!

WILL YOUR NEW LP COME OUT ON SLAM RECORDS TOO?

- YEAH WE'LL HAVE THE EUROPEAN LICENSE ON IT, AND WE'LL TRY TO RELEASE IT AS SOON AS WE ARE BACK IN SWEDEN!

WHY DO YOU THINK SKATING AND PUNK IS SO INVOLVED WITH EACH OTHER? HOW COME YOU SKATE? HOW COME THE IMAGE AROUND SLAM IS SO SKATE ORIENTED?

BOTH PUNKS AND SKATERS ARE QUITE ODD PEOPLE AND THAT'S WHY THEY'RE QUITE CL SE TO EACH OTHER. WE STARTED SKATING JUST BECAUSE IT WAS SOMETHING DIFFERENT TO DO AND AFTER WE HAD ALL LEARNED TO KNOW EACH OTHERS AS SKATERS WE FINALLY STARTED A BAND TOGETHER. THAT'S WAS IN EARLY 1982 AND WE HAD NEVER TOUCHED AN INSTRUMENT BEFORE WE STARTED, AND WE HAVE ALL LEARN AND IMPROVE TOGETHER! WE'RE STILL SKATING AND STILL PLAYING, AND IT HAS GOT THE SAME FEELING IN SOME WAYS!

MOST PEOPLE HAVE DIFFERENT OPINIONS ABOUT THE SWEDISH SCENE, BUT WHAT DO YOU THINK? WHAT'S NEGATIVE, WHAT'S POSITIVE? ANY GOOD BANDS?

– THERE'S TOO MANY ASSHOLES PLAYING TOUGH, GETTING DRUNK, BEATING PEOPLE UP AND THAT'S EXACTLY WHAT THEY THINK PUNK IS! OTHERWISE SWEDEN HAS SOME FRIENDLY UNDERGROUND DISTRIBUTION OF RECORDS, ZINES ETC AND THAT'S GOOD WHEN PEOPLE HELP EACH OTHER TO DO THINGS AND TO BECOME GOOD FRIENDS WHICH HAPPENS MOSTLY SINCE SWEDEN IS SO SMALL THAT YOU'LL ALWAYS MEET THOSE PEOPLE SOMEWHERE, SOMETIME! SWEDISH BANDS WE'RE LISTENING TO ARE: SIXTEN REDLÖS, FORCE MAJEURE, LEATHER NUN, NEW ROSE, STOMACH MOUTHS, ASTA KASK, PÖBEL MÖBEL, STOCKHOLMS NEGRER + SOME OTHERS!

HOW MUCH DOES THE POLITICAL, AWARE AND CONCERNED PART OF PUNK MEAN TO SLAM?

WE DON'T THINK IT'S IMPORTANT THAT SOMETHING IS CALLED PUNK OR POLITICAL PUNK. WHAT'S IMPORTANT IS WHAT YOU DO! QUESTIONS LIKE FREEDOM, OPPRESSION WILL ALWAYS MEAN A LOT TO US! AS FOR THE WORD PUNK WE DON'T CARE ABOUT IT! PUNK CAN DIE! LET PEOPLE LIVE AND BE THEMSELVES!

THERE'S A PROMINENT METAL INFLUENCE IN YOUR SOUND (NOT SPEED METAL)? HOW DID IT CAME ABOUT? WHAT'S YOUR INFLUENCES?

– WE DON'T THINK THERE SOMETHING METAL IN OUR SOUND! IT'S JUST POWERFUL MUSIC WITH QUITE MUCH GUITAR-WORK, AND SOMETIMES IT MIGHT SOUND LIKE METAL BUT OUR SONGS INCLUDE PARTS OF MANY STYLES LIKE: TANGO, JAZZ, CLASSICAL, DISCO ETC. THE METALPARTS ARE MORE IN A WAY LIKE DOA OR BAD BRAINS GUITARWORK. NOT LIKE HEAVY METAL BANDS!

NOTHING LEFT(3.00)

Can you see the radioactive clouds?
Right in front of you,coming nearer and nearer
Can you see the raches on your skin?
Appearing on your arms getting clearer and clearer

Everyone cries, 'cause the wind in the sky
is spreading the nightmare to everyones home
We're all gonna die,die of it
Cancer grows,no one knows when they will die
DIE! DIE!
Two years ago they told us it was safe
Where are they now,where have they gone?
And all the protection which they guaranteed,
where is it now,where has it gone?
We're the cheated and we're the sacrificed
so we're the ones,who gonna die
We don't know how to stop this,so it will go on
and on,until there's nothing left (except radiation)

Can you see a lightning from a fire?
Right in front of you,getting warmer and warmer
Can you feel yourself running away?
There's no escape,you're already burning
Everything burns,everyone dies
Until there's nothing left except radiation
Oh,there's nothing left except radiation
Nothing...Left...

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SWEDEN

DO YOU FIND YOURSELF WRITING LYRICS AND MUSIC SIMILAR TO OTHER BANDS, OR DO YOU CONSIDER SLAM ORIGINAL?

– FULLY ORIGINAL. WHAT WE PLAY COMES FROM OUR OWN HEADS! WE DON'T FOLLOW OTHERS WE GO OUR OWN WAY!

WHAT DO YOU THINK ABOUT FOREIGN PUNK COMPARED TO SWEDISH? WHAT BANDS DO YOU LIKE?

– WE DON'T KNOW ESPECIALLY MUCH ABOUT THE FOREIGN BECAUSE WE THINK YOU MUST BE IN IT TO REALLY KNOW IT, BUT MOST OF THE BANDS WE LISTEN TO ARE FOREIGN WITH THE MOST PART BEING FROM USA! WE LIKE DOA, DEAD KENNEDYS, STOOGES, FOETUS, NICK CAVE, ADOLESCENTS, CIRCLE JERKS, D.I., SUBHUMANS, INSTIGATORS, SCREAM, DESCENDENTS, RAMONES, DEHUMANIZERS, BAD BRAINS, GANG GREEN, NECROS, JOY DIVISION, BLACK FLAG, SWA, MEAT PUPPETS, EINSTURZENDE NEUBATEN, TOXIC REASONS, WURM, TSOL, YOUTH BRIGADE TO MENTION BUT A FEW!

Greetings from Danbury, Connecticut... headquarters of Union Carbide and NO MILK ON TUESDAY. Dave, Darryl, Mark, and Greg are the guys - here's the interview. Tom Nichols

MRR: When was NMOT formed?
Mark: We formed the band back in 1983. Our first gig was supposed to be at a high school battle of the bands. We knew the thing would be a joke since the other bands were Top 40 and heavy metal covers so we were going to shock everyone. When they found out what kind of band we were they wouldn't let us play. No great loss though.

MRR: What's the message of your music?
Darryl: That we don't live in the pretty world we see on television. We sing about things as they relate and affect us. We don't preach that we are all going to die tomorrow, just be aware of how things affect you. Don't be so unconscious and wasted that you are not aware. That's what our song, "Killing Myself With Drugs" is about.

MRR: What's the musical lineup of NMOT?
Dave: Darryl is on vocals, Mark is on guitar, I play the drums, and Greg is our rockin' bass player. He's the new guy in the band.

MRR: What happened to your first bassist?
Darryl: He's one of those missing children whose picture you see on the back of milk cartons. If anyone knows his whereabouts let us know. We're really worried.
Dave: Yeah, I saw his face on a quart of milk in a generic mini-mart.

MRR: You've had some problems with some of the benefits you've tried to arrange. Does that discourage you at all?
Mark: It doesn't prevent us from doing more if that's what you mean. Unfortunately, some people just screw things up. We were going to do a big benefit for a shelter for homeless people but the shelter backed out at the last minute. We had ten bands but had to call it off because the shelter was afraid to be associated with a hardcore band. They were afraid of what people in the community were going to think. And the thing is, they really could have used the money.

MRR: What do you think of the PMRC?
Greg: It's kind of backfired on them because it's having the opposite result of what they intended. The kids are seeking those records now. Look at Metallica - three albums in the top 200. Plus all these bands are getting free publicity.

MRR: How many recordings have you done?
Mark: We have a 7 inch EP which is two years old but it's no longer indicative of the way the band sounds now. With Greg our sound has really come together. We are also on the just released Connecticut Fun compilation album. It features all the top Conn. hardcore bands. Our second release is still in the works. Send money!!!
Greg: Maybe the PMRC will rate our record.

MRR: What's the best thing about being in NMOT?
Darryl: I would say being able to express our views to other people and to hopefully get people to think. We've also been fortunate in that we've played for some great bands like the Minutemen, Suicidal Tendencies, the Effigies, Toxic Reasons, a lot of top bands. Those shows were incredible.

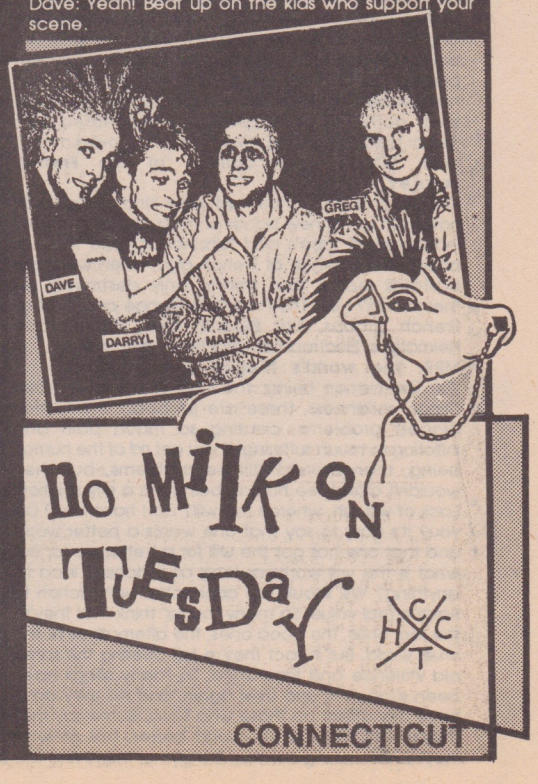
MRR: Any low points in the band?
Greg: We'd like to play out more than we get to. We've toured the East Coast but would love to tour the U.S.
Dave: If anyone can set us up a show don't be afraid to write us.

MRR: Why the name NO MILK ON TUESDAY?
Dave: We were all sitting around one night eating some cheap chow mein and Darryl had a bad reaction to it and started to hallucinate. When he opened up his fortune cookie he said it said NO MILK ON TUESDAY. That's how we got the name.
Darryl: I get off on gastric disturbances.
Greg: Actually it's a reference to food rationing. Don't listen to those guys.

MRR: How's the Connecticut scene?
Mark: It hit its peak about two years ago but things are picking up again. There are some new clubs opening up which should help. All the bands here know each other and the scene is united. The Connecticut Fun LP is a result of all the Conn. bands getting together and putting out a comp with all their own money.
Greg: We have great shows here because we are so close to NYC. All the bands pass through here.

MRR: How can people contact you?
Greg: Our new address is: NO MILK/ 31 Rose Lane/ Danbury, CT 06810. Disregard all our other addresses. We've moved several times so don't write to our old address.

MRR: Any closing words?
Darryl: Go to shows, drink lots of beer and start fights.
Dave: Yeah! Beat up on the kids who support your scene.



SWEDEN

MRR: What's the line-up? Why did you add a fourth member?
KIK: Tomas - guitar, Vlado - vocals, Jonsson - bass, and Starv - drums. Vlado used to play the bass but it didn't work out when we played live. When we got a 4th member we could do our live performances better, and with more action on the stage.
MRR: What do you sing about?
KIK: I guess we have a lot of ordinary subjects: war, military service, starvation and so on. But we try to present them in a different and funnier way, by playing with words and rhyming so it'll be easier to remember the lyrics. We have songs dealing with TV, religion, racism, and we also have a few songs with "stranger" lyrics which are more like poems. But it also has to be said that most of our songs (and lyrics) were written in '81-'82. We haven't made any new songs for a very long time, so maybe our lyrics will change when we make new songs. Wait and see...
MRR: You have a song dealing with bomb-testing in Mururoa. What are your feelings about that?
KIK: Actually, we wrote that song in 1982. What inspired us to write it was an article about a Swede called Bengt Danielsson and his struggle against the bombtests. He has lived "down there" for many years and written several books about the Southern Seas. The French government has claimed that the tests aren't dangerous at all, well if that's so, then why don't they have the tests in France? I've also heard that the French government has forbidden doctors to visit the area in the Southern Seas. The bomb-testings disgust me.
MRR: What are your influences?
KIK: This is a common question, but also a difficult one. When we were first doing songs in the beginning, I think we were influenced by groups like early Discharge, Crass, Dead Kennedys, and Swedish groups like K.S.M.B. and Ebba Grön. Now, us 4 members are into all kinds of music: classical, horror, jazz, industrial (but still mostly all kinds of punk), but what's the point in counting up all our favorite groups? I mean, we don't have any recent songs so you wouldn't hear any new influences anyway. Besides, saying that we were influenced by, for example, the Dead Kennedys, doesn't necessarily mean that you'll hear any Dead Kennedys in KIK.
MRR: Tell us about your other activities!
KIK: Jonsson and I are working with the label Really Fast when we've got the time. He's also making a nice fanzine called DP. As for me, I do the shitty fanzine SUB, but I haven't put out any issues for a very long time because of a lack of money and time. We both try to distribute records. Vlado is at the moment playing the bass for Raped Teenagers and Tomas has always played in different groups. We also try to keep active in other areas not connected with music: painting, writing, making funny movies.mmm
MRR: What's your opinion of the French scene?
KIK: It seems like France had some kind of explosion now, with lots of new bands coming, the birth of new independent labels and fanzines. It's sad to hear about the violence at French gigs, when will those bastards realize that they're only destroying for themselves? I like the French language and a lot of French groups, like Berurier Noir, Oberkampf, Heimatgos, Electronaze, Final Blast, and others.
MRR: The world's biggest problems are:
KIK: The human being, the lack of will to improve things, selfishness, these are probably the world's biggest problems, causing so much pain and inflicting so much suffering. If you get rid of the human being, then there'd still be problems, but they wouldn't affect the human being. It's a silly solution. Lack of will: ah, where's the will? Do I have any? Do you? It's easy to say that one wants a better world and that one has got the will for a better world. But what is the will worth as long as it doesn't lead to anything? Will should be connected with action to have a real value. So many "punks" think that they're the real ones, the good ones, the alternatives to this cruel world. But in fact they're just offering the same old violence and ignorance. So many songs have been sung over and over again, and still they don't have any effect on those who listen. Some say that they're not making this world better, but at least they're not making it worse. But by not improving the world, one is guilty of letting the world remain bad. I'm not myself claiming to make this world better, because I don't feel that I really am. Some of our songs are directed at ourselves, who do you sing for? Selfishness - where do you draw the line? I've only got one life (at least in this body) so why shouldn't I use it to try to live the way it pleases me, try to be happy! Selfishness means that I would throw shit at others, ignoring the way I treat them while I'm living my life.
MRR: How come you made a split LP with HUVUDTVÄTT?
KIK: At first the LP was suppposed to be with ASTA KASK and HUVUDVÄTT, but when we realized that there'd be room for one more group, we decided that KIK could be the third group. Then ASTA KASK didn't want to be on the LP any longer, they didn't have enough songs and they wanted to put out an EP instead. So there it was, an LP with HUVUDTVÄAt and KURT IKUVÖS.
MRR: Do you know when you'll start playing again and what are your future plans?
KIK: Sorry, I don't know when we'll start again. The future will tell. We'd like to put out an EP if we could afford it.
MRR: A guy once described KIK like this: Bad Brains drums, jazz bass and heavy metal guitar. Do you think it's a good description?
KIK: No, but it's a funny one! This was said when we had our old line-up. The description isn't bad, except for the guitar, we never had a "heavy metal guitar."
MRR: Sweden is known to be one of the countries where people pay the highest taxes, and the difference between the rich and the poor is one of the smallest. What do you think about such a state which is supposed to help people by ruling almost everything?
KIK: Well, a lot of people don't have the fantasy to even in their imagination let something replace the state. They are so stuck in their way of thinking that they won't even try to think differently, or try to understand. I don't know what this country would look like if its laws and regulations were different. Maybe greed and selfishness would rule. Sweden is probably one of the best countries in the world, but that doesn't mean that everything is great. There are lots o'bad things. I'm against stage monopoly, but at the same time I'm scared of the opposite, when so many are just interested in making more money and exploiting people. Stupidity and selfishness would probably still rule. It takes a long time to change it. Did you know that there will soon be a law saying that you must use seatbelts, even in the back seat? The state can do whatever it wants, even break its own rules.
MRR: Fave movies?
KIK: We all have different tastes, but Tårtan is a common favorite. (Every Swede knows what I'm talking about.)
MRR: Fave books?
KIK: I won't tell you.
MRR: Fave food?
KIK: Don't have any. I don't like much food. Jonsson and Vlado are vegetarians. Sometimes we have bun parties and we have plans to give the audience buns at our gigs.
MRR: Where does your name come from?
KIK: It's just fantasy, it's really a silly name - "Kurt in Incubator." We didn't want just another name for a group, or anything with violence, hate, destruction, or any negative feeling, we wanted a funny and silly name. And the abbreviation KIK is good, it gave us a good logo (thanks Coste!).
MRR: Anything to add?
KIK: Is there anyone is Japan who wants to trade records with me? Please write! Cheers and love to all the people I'm writing to (you know who you are). A lot of disappointment to those who haven't answered my letters (I know who you are). If anyone wants our split LP with HUVUDTVÄTT, send $7 ppd. Anyone feel free to write but please enclose an IRC and a picture of yourself eating a bun. Thanks to François (HEIMATZ/S2D). LIVE AND STAY ACTIVE!

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ROCK & ROLL & REPRESSION

By Suzanne Stefanac

The charges currently being pressed against Jello Biafra of the Dead Kennedys and his four co-defendants reflect nothing new. Those in charge have always worked to squash coherent voices of dissent. Rock and roll has been suspect ever since it rose up out of black rhythm and blues. The newly popular music became an easy target for rabid segregationists in the wake of the landmark Brown vs. the Board of Education Supreme Court decision in 1954.

In 1955, Peter Potter, the MC on Hollywood's Juke Box Jury, was in accord with much of the public sentiment when he said, "All rhythm and blues records, obscene and of lewd intonation, are dirty and as bad for kids as dope." Any song that referred to sex rather than just to an abstract "love," even if it resorted to euphemisms like "it," were open to harrassment and censure. Cole Porter's songs "Let's Do It" and "All of You" were deemed in "bad taste" by Billboard in 1956.

By 1959, the music was popular enough and the climate was virulent enough to allow Rep. Oren Harris to call for a House hearing to study allegations of "payola" within the now flourishing industry. It was obvious that radio play enhanced record sales and DJs, with their colorful personalities and almost total control over which new releases were heard, suddenly found themselves on the hot seat. Some of them did accept money and gifts in return for airplay, but the truth was, despite pitifully low pay, most of them played what they liked. The hearings uncovered little actual foul play, but the adverse publicity was enough to ruin many, among them the greatest DJ of them all, the man who claimed to have labeled the music "rock and roll," Alan Freed.

The witchhunts continued and four years later, about the same time that the Kingston Trio were forced to lift the word "damn" from "Greenback Dollar," the FCC decided to determine just how dirty the lyrics to "Louie, Louie" really were. After wasting a month's worth of taxpayer's money playing the record frontwards, backwards and at varying tempos, what did they find? "The song is unintelligible at any speed." The Kingsmen sold over eight million copies of the song and quite a few more of "The Jolly Green Giant, (The World's Largest HornyHuman)."

The dual Kennedy murders and then the carnage of Vietnam gradually eroded the faith of many young people. They began escaping into a high decibel and drugged fantasy world. Grand ideals, not yet dulled by pragmatism, filled song lyrics, bathroom walls and free presses. The music reflected this impulse toward freedom and rebellion. CBS, hardly a trend setter even then, advertised itself with slogans like "The man can't bust our music" and "The revolutionaries are on CBS." (Did any of the Beastie Boys try reminding CBS of this when they were recently forced to alter their lyrics?)

But moral guardians, particularly American ones, were still on the alert. Although the British album cover to Jimi Hendrix's Electric Ladyland sported a dozen nude women surrounding the guitar genius, the home version was much more discrete. (Another contemporary note - the BBC showed the H.R. Giger poster on TV after Biafra's bust.)

When the MC5's first LP came out with "Kick out the jams, motherfuckers," and Hudson's department store in their hometown of Detroit refused to push it, the MC5 took out their own ad which read, "Fuck Hudsons!" The store retaliated by refusing to carry any Elektra releases. In short order, MC5 found themselves label-less. Self-censorship has a long tradition within record companies.

In 1970, Spiro Agnew began lashing out at songwriters, accusing them of brainwashing young Americans with what he called "blatant, drug-culture propaganda" which he said "threatens to sap our national strength unless we move hard and fast to bring it under control." Within six months, the FCC had issued a directive aimed at eradicating drug-oriented lyrics. Brewer and Shipley's "One Toke Over The Line" was the first victim and one station banned all of Dylan's works on the grounds that it was impossible to interpret his lyrics.

Californians must not forget that Mike Curb was once the head of MGM and that in 1970 he vowed to dump any groups with an avowed "drug orientation." This allowed him to axe several ailing bands. Eric Burdon, anxious to get out of his contract with the increasingly sluggish label, began detailing his habits to any who would listen. Curb was apparently too busy looking at his sales figures to notice. He also failed to assess the source of inspiration for MGM's next project, an album of the Grateful Dead's psychedelic outtakes. Curb subsequently handled the Osmonds, masterminded Nixon's first inaugural ball and entered state politics.

Success in rock and roll has often meant compromise. The Beatles, Rolling Stones, Van Morrison, Jethro Tull, Pink Floyd, Blind Faith, Grand Funk Railroad and, later, the Sex Pistols have all found their artistic messages altered. Somehow, the Jefferson Starship, Blondie and Lou Reed have all managed to sneak references to giving head into a few of their hit songs, but anatomy is still anathema to most record executives.

The impetus behind this fear of explicit reference lies with right-wing extremists, usually those with a strong religious bent. Billy James Hargis was one of the first proponents of rock censorship. A Tulsa minister, he preached against the Beatles, calling them a product of a Satanist/Communist conspiracy. His influence waned after a public scandal over the sexual abuse of several students at his private religious university. The Rev. David A. Noebel of the Christian Crusade also reviled the Beatles, claiming they were "dupes weakening the moral fiber of America's youth, rendering them useless in the fight against communism."

Unfortunately, the urge to suppression is still with us. Just as Biafra serves as point for a larger group of artists and thinkers, the most prominent figures in the opposition camp speak for a growing body of righteous zealots. Like so many before them, these rabid advocates of moral policing rationalize their venom and intolerance on religious grounds. In strict defiance of America's founding principles, they believe that anyone who holds a different view from their own is deluded at best and degenerate and dangerous at worst. Not content with pointing accusing fingers at Moscow, Tehran and Managua, they create a climate of paranoic hysteria at home. Sadly, their fingers are still pointing away from the real culprits

In this article, we will look into the workings of a number of groups currently intent on stifling artistic expression, particularly within the realm of popular music. We will begin with some old news about the Parents Music Resource Center (PMRC), a bevy of Washington Wives intent on dictating their own limited tastes on the music lovers of America. Tracing their connections and tactics provides us with chilling evidence about just how far the proponents of censorship are willing to go. And it is important to note that their influence is not over, despite the fact that they are no longer the darlings of the pop press. Their mailing lists and lecture circuit presentations are yeilding them an ever-growing body of sympathisers.

The PMRC was founded by two women, Susan Baker and Tipper Gore. Susan is married to Reagan's former White House Chief of Staff and current Secretary of the Treasury, James A. Baker 3rd. She is a proselitizing born-again Christian who holds prayer meetings for the

Washington power elite and who tells the New York Times, "God really calls me to be his instrument." Although she claims to be deeply concerned over the plight of the hungry and homeless in this country, her sympathy is tempered by party line. "This Administration - and I'm with them on this," she says, " does not believe that the problem should be handled by throwing a lot of money at it."

Baker pretends to shun fame, telling Interview magazine's Ina Ginsberg, "I would prefer to be barefoot and in jeans and not leave the house. Not all the time, though. I love getting dressed up, too." But the PMRC has thrust her into the limelight. She does dozens of interviews in which she accuses Madonna of teaching young girls "how to act like a porn queen in heat" and she can repeat verbatim the lyrics to dozens of songs she deems offensive.

Tipper Gore is the wife of Albert Gore, the very ambitious Democratic Senator from Tennessee. It is interesting to note at this point that only rock music comes under PMRC scrutiny. It isn't that country music is so pristine. Many of us remember a 14-year-old Tanya Tucker singing "Would You Lay With Me (In a Field of Stone)?" But Mrs. Gore (the PMRC never refer to themselves as Ms.) is fully aware that she would be alienating her husband's constituents in Nashville if she were to start aiming some of her sharp invective at contemporary country releases.

Tipper is younger, 37, and a big fan of Phil Collins. She is prone to statements like this one in Rolling Stone, "An older person or a teenager can look at this (rock videos) and see the humor in it, but and eight- or ten-year-old isn't anesthetized yet." She, too, revels in quoting smutty lyrics like those of W.A.S.P.'s "Fuck Like a Beast." (W.A.S.P., incidentally, had not released this song in the U.S. prior to being pinpointed by the PMRC and they had never had a hit song here. Since all the media attention focused on the band because of Tipper's ire, they were asked to open for Kiss on their recent tour. Says band leader Blackie Lawless, "It's (the PMRC attack) literally made us household words.")

It was Prince's song "Darling Nikki" on the Purple Rain album that inspired the formation of the PMRC. When Tipper realized that her daughter was listening to a song that described a girl masturbating in a hotel lobby, she decided that policing her own children wasn't enough. After talking with Susan Baker, the PMRC was born.

The two drew in nine more Senator's wives, six Congressmen's spouses and the wives of a few local business moguls. Between hair appointments and prayer meetings, they began calling public meetings, writing articles and appearing on TV talk shows. Mike Love of the Beach Boys was impressed enough with their spiel to invest $5000 in the PMRC venture and there are rumors that their Washington D. C. office space is donated by the conservative Coors empire. The first PMRC press release, dated May 13, 1985, ends with the statement (threat?), "Our principle objective at this point is to encourage people in the rock music world to become more responsible and to CLEAN UP THEIR ACT!"

The PMRC published the "Rock Music Report" in which they warn "there appears [sic] to be five major themes that rock music returns to again and again: (1)Rebellion (2)Substance Abuse (3) Sexual Promiscuity and Perversion (4) Violence-Nihilism (5) The Occult." The report also claims that the typical teen listens to this music a total of 10,560 hours between grades 7 and 12. Although they admit that the influence this music might have on teens is "under-researched," they are absolutely convinced that it is harmful.

Their first coup occurred after the wife of Edward Fritts attended one of the earliest PMRC lectures and convinced her husband to meet with them. Mr. Fritts, president of the National Association of Broadcasters, was impressed enough to immediately write letters to the 45 record companies who produce 90% of the music released in this country, requesting them to send lyric sheets to all radio stations playing their music to assist program directors in screening song content for offensive material. Next, he sent a warning to 4500 commercial radio station, attaching the unexpurgated lyrics to "Darling Nikki" and Sheena Easton's "Sugar Walls," written by the now infamous Prince and graphically detailing female sexual arousal, much to the arched chagrin of the Wives. (Perhaps Elvis was right when he said, "They are just frustrated old types anyway.") Fritts concluded his memo with, "What we've got is a group of well-connected Washington parents who are raising this issue to the level of national public debate. If the industry does not voluntarily respond, the PMRC would be prepared and in a position to propose legislation which would restrain the industry, which we are against."

By May 31, the women had drafted a letter to Stanley Gortikov, president of the Recording Industry Association of America (RIAA) outlining their demands. They wanted a differentiated rating code that included an "X" for albums deemed guilty of dealing in profanity, suicide, and sexually explicit themes, "Including fornication, sado-masochism, incest, beastiality [sic] and necrophilia; a "V" for violence; a "D/A" for lyrics that "glorify" drug or alcohol use; and an "O" for those that refer to occult themes. (Where do these women draw the lines for the right to religious expression?) Further, they specified that the rating was to be printed, not stickered, onto the front of the album or cassette. (These same women are now being quoted as saying that the sticker on the Dead Kennedy Frankenchrist album is invalid because it is on the front.)

And, that wasn't all. Artists were to refrain from hidden messages or backward masking and any album with cover art that had "violence or explicit themes" was to be brown-bagged and kept under the counter. Albums unsavory (or unfortunate) enough to fall under the above headings were to provide lyric sheets printed "in easy-to-read type" and "unobscured by design overlays."

(Given these criteria, shouldn't the Bible be brown-bagged? After all, Adam and Eve's first-born was guilty of fratricide [Gen.4:8]. Abraham married his sister [Gen. 37:4]. David had Uriah killed so that he could marry Bathsheba [2 Sam. 12:7-9] and Solomon's sexual excesses included keeping 700 wives and 300 concubines satisfied [1 Kings 11:3].)

Record companies were also responsible for finding a way to rate concerts and videos and, perhaps most ominously from an anti-censorship standpoint, to reassess the contracts of artists who engage in violence, substance abuse and/or explicit sexual behavior in concerts where minors are permitted (as though anyone could determine beforehand how a performer might act onstage).

Did these women, who had not so incidentally signed the letter using their husband's manes, e.g., Mrs. James A. Baker, have any luck with the so far silent industry? Well, in Mrs. Albert Gore's words, "The PTA, which has 5.6 million members tried for a year and a half to get people to pay attention and got nowhere. Because Susan Baker and I were involved, we were albe to get doors opened. The record industry answered our phone calls."

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letters to individual record companies had been largely ignored. One response, from Bob Merlis of Warner Bros. read, "The function of rock and roll is to annoy parents. This just proves nothing changes."

Not all the members of the PTA agreed with this resolution. The PTA, after all, is one of the original groups to adopt the Library Bill of Rights which states that any book should be made available to the public, no matter what its content. Tari Marshall of the PTA has been quoted as saying, "They're (PMRC) getting involved in what radio stations play on the air and asking labels to reconsider signing artists (with explicit material) and we don't agree with that at all." She noted that such moves border on infringing First Amendment rights and said, "We're also being careful not targeting rock music. These labels should apply to all music - and we're not affiliating with groups attacking a particular performer or pushing a censorship point of view."

On June 5th, in Sen. Gore's senatorial offices, Gortikov met with Tipper, Susan and Peatsy Hollings, the wife of Sen. Ernest Hollings, the ranking Democrat on the Commerce, Technology and Transportation Committee (remember this committee). The women were quoted as calling the targeted music as "secondary child abuse."

In a private memo to record company executives following this meeting, Gortikov wrote, "I cannot escape continuing dialogue with the PMRC group, particularly in view of its Washington links." In a June 7th memo to the RIAA board of directors, he warned, "...our legislative

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Now, the "anti-piracy enforcement projects" of the RIAA have been in the news before. A year ago, L.A. Times reporter William Knoedelssseder's story on the RIAA's war on alleged bootleggers and assorted copyright infringers created quite a stir. CBS actually quit advertising with that paper for a few months because of it. It was reported that there are many complaints that the RIAA's multi-million dollar a year anti-piracy unit, which works in remarkably close alliance with the FBI and Justice Department, regularly infringes on the civil rights of citizens and that they emplloy exaggerated figures to justify their tactics to shareholders and the public alike. Attorney Dennis Eisman, former chairman of the criminal justice section of the Philidelphia Bar Association charges, "The record industry uses the FBI like a private police force; they can get the federal agencies to do things for them that no other industry can."

Peter Jacobsen, A Washington-based copyright lawyer who has successfully defended victims of RIAA/FBI raids, concurs, "Their (the RIAA) thinking is that anyone who undersells the major companies has to be doing something illegal and is therefore a fair target for investigation."

The legislation referred to so gingerly in Mr. Gortikov's private memo is undoubtedly the Home Audio Recording Act (HR 2911 and S1739), a special interest bill the recording industry has been trying to get passed, so far unsuccessfully, ever since 1982. As a "royalty tax" to compensate the industry for the home taping of albums, manufacturers and importers of tape recorders would be required to pay a tax of up to 25% on tape recorders and one penny per minute on blank tapes. That translates to at least $.90 tacked onto the price of your next 90 minute tape.

An estimated $250 million would be collected and distributed annually by the Register of Copyrights and copyright claimants would then, in the lingo of the bill, "negotiate in good faith among themselves in an effort to agree to a voluntary proposal for the distribution of royalty fees." The manner in which royalties are ordinarily divided are 10% to the artist/composers and 90% to the recording and publishing companies, so there is little reason to believe that anyone besides the industry, music publishers and a handful of superstars will reap any of this odd tax.

Ever since the RIAA first attempted to tag this tax onto a video bill then before Congress (the Supreme Court has subsequently ruled for Betamax and against Disney that home video taping does not constitute copyright infringment), the recording industry has been trying to prove that more money is needed to fulfill the Constitutional purpose of copyright - to promote more creation and disemination of music. The fact is that the industry was experiencing a slump in the late '70s.

The Senator's wives?

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But by 1984, the recession had faded, video games were passe, music videos were stimulating album sales and improved marketing techniques saw cassette sales rise by more than 30%, all culminating in the industry's best year to date - a staggering $4.4 billion. These figures were cited at an October 30, 1985 hearing before the Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks by former director of the Consumer Federation of America, Carol Tucker Foreman, who said that the indiscriminate imposition of royalty taxes is particularly hard to justify "when you take a look at its (the record industry's) record-high profits last year."

Also testifying was Charles D. Ferris, a former FCC Chairman who said that the marketplace "will never demand or tolerate the totalitarian approach to home taping" and warned that S1739 and similar royalty schemes are "overbroad" and "inherently unfair because it does not recognize that a significant portion - approximately one-half - of all blank audio tape is not used to record prerecorded music."

"This is an attempt," Mr. Ferris went on, "to put a tax on all consumers and then earmark it as a subsidy for the recording industry. It's, to me, ludicrous. These are the best of times for the record industry...and now they're coming in and preaching poverty and saying they need a subsidy."

There is a clause in the bill that allows the Copyright Royalty Tribunal (a body whose very existence is currently in jeopardy right now) to come up with regulations to exempt certain users and uses of tape recorders and blank tapes. The conditions being considered are stringent, tough and the rebate process would be costly and unwieldy creating a new regulatory bureaucracy. Also there are complaints that the law would stifle new developments that promises to meld audio and video technologies.

Gortikov's tactics floundered. While claiming that the industry was in serious money straits because of revenue lost to home taping, he refused to disclose figures to back this up. Sen. Howard Metzenbaum cited figures and public statements proving Gortikov wrong. Metzenbaum asked, "What's so secretive about whether a company made or lost...money? I tell you, your case is ssubstantially weakened without submitting your figures."

So, it looks as though the RIAA would have a hard time convincing the 99th Congress that they are in need of this subsidy, but now we're back to the PMRC. Remember that the RIAA had initially snubbed the PTA for over a year and it wasn't until the Washington Wives wrote their letter to Gortikov that the record company executives began to sit up and say, "Yes ma'am!" They no doubt noted that the wife of Strom Thurmond (R-S.C.), the chairman of the Judiciary Committe that decides the fate of the Home Audio Recording Act and two other wives of Senators on this committee signed that original letter.

And certainly it was not lost on them that another PMRC husband, Rep. Tom Downey (D-NY), is one of the co-sponsors of the bill in the House. Besides serving as the co-chair of the Congressional Arts Council, Downeywas also the recipient of the RIAA's 14th annual Cultural Award two years ago. Could this have anything to do with the fact that, although he was more than willing to help eight poets charged with "pornography" to win back their NEA grants, that he is quite conspicuously silent on same issue when it applies to the recording industry?

(Included in a bit of PMRC propaganda entitled "Helpful Hints For Parents," is this tip, "Provide a cassette tape recorder and create a tape library of acceptable, favorite music from which to choose." Did the PMRC include this memo in their package to the RIAA?)

The good news for American consumers is that the chair of the House committee overseeing the bill, Rep. Kastenmeier, is quite publically not one of the bill's supporters. The bad news is that this is not the only committee in this story.

Five of the PMRC's husbands sit on the Senate Commerce, Technology and Transportation Committee which hosted the highly publicized "porn rock" hearing last fall. Star witnesses included Frank Zappa, John Denver and Twisted Sister's Dee Snider. Others included a slew of pop psychologists and theologians.

Pillow talk did these women well. The committee had no pertinent legislation under consideration. In fact, none of the questions raised that day fall under the jurisdiction of that committee. But as Sen. John C. Danforth, the wealthiest member of the Senate, a PMRC husband and the chairman of this committee, noted, "The be-all and end-all of everything is not legislation."

In his opening address, Danforth stated that the purpose of the hearing was to provide a forum so that the issue could be brought to the attention of the American public and, indeed, with the dozens of video cameras and hundreds of reporters jockeying for a spot in the crowded galleries that day, this much was guaranteed. Then he warned that words and pictures would be presented which would "shock the sensibilities of many of us in this room and many who will be watching these proceedings on television. I just wanted to warn you so that if children have the TV on, their parents can know what's in store for them."

Do Washington Wives and Senators get special dispensation from the FCC whenever they wish to divulge yet another bit of their rock arcana over the national airwaves?

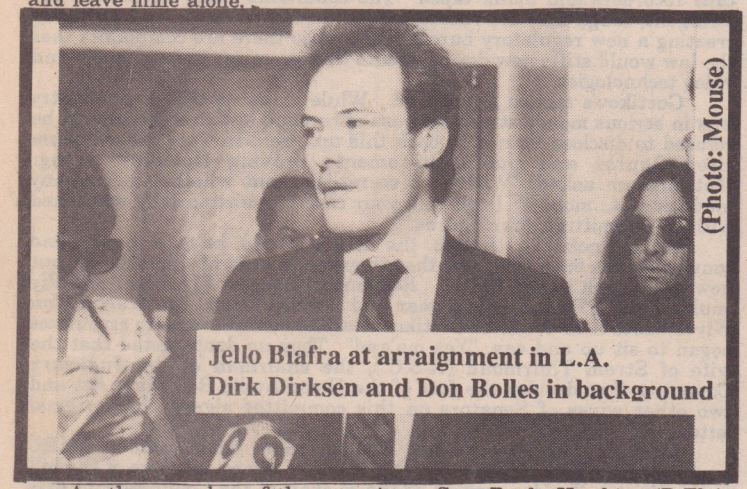
Next up, Sen. Ernest F. Hollings, the ranking Democrat on the

committee and, of course, a PMRC bedmate, began his diatribe with, "Por-no-gra-phy has no redeeming social value...but porn rock may be an exception. The redeeming social value is that it's inaudible."
When the chuckles died down, he drawled on, "In all candor, this is outrageous filth. If I could find some way to do away with it constitutionally, I would."

Believe him. He would. Echoing the sentiments of Sen. James Exon (D-Neb.), who has said that "...unless the music industry cleans up its act, there might well be legislation." Hollings has proposed a law that would require the lyrics of all albums (that's more than 25,000 songs a year) to be made available prior to purchase, printed either on separate sheets or printed on the album covers.

This elicited some quick and sharp responses. Bob Merlis of Warner Bros. (Prince's label) again, "If we follow the logic of the Holling's proposal, the next thing we do is require all publishers to print the words of all books on the outside so customers know what they're buying...And of course, all motion picture producers should be required to print their screenplays before they send their kids to a movie."

But this particular hearing, like the 14 government hearings on violence and pornography in entertainment before it, had no chance of producing legislation. There was pressure of another sort at work here. As Ira Glasser, the executive director of the American Civil Liberties Union saw it, "What they are doing is using the threat of legislation to force voluntary compliance. And the threat of legislation doesn't exist since no such legislation would survive a constitutional challenge. The only purpose is to try and create self-censorship in the music industry... As a parent of teenage children, I can protect them without the help of their rating system. They can control their own kids and leave mine alone."



(Photo: Mouse)

Jello Biafra at arraignment in L.A.
Dirk Dirksen and Don Bolles in background

Another member of the committee, Sen. Paula Hawkins (R-Fla) obviously disagreed when she stated that the question before the committee was how far society should go "to keep young children from being exposed to words and images which may run counter to their parents' values and beliefs." Sen. Hawkins then proceeded to show videos of Van Halen's "Hot For Teacher" and Twisted Sister's "We're Not Going To Take It Anymore."

By the time Tipper presented the PMRC slide show of rock album cover art, peppered with soft-core S&M and corny occultism, the carnival atmosphere was in full swing. Susan Baker quoted sales figures for bands like Quiet Riot and Judas Priest and then coupled them with statistics on teenage pregnancy, suicide and rape. After bringing up the Ozzie Osbourne song, "Suicide Solution," she said, "Just last week in a small Texas town a young man took his life while listening to the music of AC/DC."

Perhaps at this point we might note a news story emanating out of Baytown, Texas, a refinery town east of Houston, where a disturbed mother killed herself and three of her children. Police Lt. Bill Jackson was reported to have said, "It's religious. She had been reading the Bible a lot lately. Her writings said she wanted to send her children to Jesus." Once again, if rock is to be subjected to these ridiculous inquisitions, shouldn't the favorite book of the inquisitors be open to the same kind of scrutiny?

Although the PMRC have not been shy about spouting raunchy lyrics in interviews, their "consultant," the Rev. Jeff Ling, was the one chosen to present them in front of the Senate and all those cameras and tape recorders. Although he likes to say that he is to religion what a free agent is to football, he was <u>not</u> identified as a man of the cloth for the members of the committee. He was referred to, however, as an expert on rock despite the fact that his only experience with it was as a band member back in high school. Armed with dozens of examples of lyrics like those of the Mentors (Bend up and smell my anal vapors), his long and windy litany had to be stopped by chairman Danforth with a, "Sorry, your time has expired."

Zappa's presentation was a bit more dignified. He prefaced it with a reading of the First Amendment:

> *Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances."*

Then, he proceeded to regale the audience with choice observations like, "No one has forced Mrs. Baker or Mrs. Gore to bring Prince or Sheena Easton into their homes. Thanks to the Constitution, they are free to buy other forms of music for their children. Apparently they insist on purchasing the works of contemporary recording artists in order to support a personal illusion of aerobic sophistication."

And, "Taken as a whole, the complete list of PMRC demands reads like an instruction manual for some sinister kind of 'toilet training program' to house-break ALL composers and performers because of the lyrics of a few."

And, "Fundamentalism is not a state religion."

And, "Bad facts make bad law, and people who write bad laws are, in my opinion, more dangerous than songwriters who celebrate sexuality."

(Zappa's <u>Them or Us</u> album bears this Warning/Guarantee: This album contains material which a truly free society would neither fear nor suppress. In some socially retarded areas, religious fanatics and ultra-conservative political organizations violate your First Amendment Rights by attempting to censor rock and roll albums. We feel that this is unconstitutional and un-American. As an alternative to these government supported programs [designed to keep you docile and ignorant], Barking Pumpkin is pleased to provide stimulating digital audio entertainment for those of you who have outgrown 'the ordinary.')

John Denver provided contrast to Zappa's acidic wit. He pointed out that "Rocky Mountain High" had been banned on several radio stations when it was released because they believed that the "high" in the title referred to drug use. Many newspapers also refused to print ads for his movie, "Oh, God" because they feared it was blasphemous. Consequently, he testified, "I'm opposed to any kind of rating system, voluntary or otherwise. Even lewd and violent material should not be banned. That which is denied becomes desired. That which is hidden becomes interesting."

("Have you seen John Denver's video?" snipped Tipper after the hearing. "Since he divorced his wife, he has a whole new image. You should see him. He's kissing this woman and his shirt's open. That's what happens. The heavy metal thing is infecting the mainstream performers and pushing them to change their acts in order to make more money.")

When Twisted Sister's Dee Snider hit the stand clad in tight black garb and long blond hair flowing, he was accused to violence and inciting kids to rebellion with his video for "We're Not Going To Take It Any More." He denied the charge, saying that it was based on his favorite cartoon, the Roadrunner series, in which no one is ever really hurt. He called the PMRC criticisms "slanderous" and "little more than character assasination."

When they attacked his song, "Under the Blade," he said that it was written for a friend who was afraid of going into surgery and that, "As the creator of "Under the Blade," I can state categorically that the only sadomasochism, bondage and rape in the song is in the mind of Mrs. Gore."

After stating that he does not drink, smoke or do drugs and that he is a father, a Christian and a feminist, Sen. Gore asked him the name of the band's fan club. Snider grinned and said, "Sick Mother Fucking Friends of Twisted Sister."

Pointing out that it is the parent's responsibility, not the State's, to determine what children should be exposed to, he said, "As a parent and a rock fan, I know that when I see an album cover with a severed goat's head in the middle of a pentagram between a womean's legs - that's not the kind of album I want my 3-year-old listening to."

(Zappa had said earlier, "A buzzsaw blade between the guy's legs on the album cover is a good indication that it's not for little Johnny.")

Speaking out of both sides of his mouth, Gortikov made his presentation. "No star panel," he observed, "can make endless laundry lists of unacceptable values that can handily apply to every future lyric written." And later, "Any attempt to create a master bank of such right/wrong or good/bad characterizations is likely to become a first step toward censorship, a concept which is not only abhorrent in itself, but which is also fundamentally inconsistent with creative freedom and American values."

Dr. Joe Steussy, whose musical claim to fame rests on the fact that he was the chief arranger and composer for the Dallas Cowboys Football Band, provided some of the more mawkish moments. "The First Amendment is not a blank check," he admonished. And then, in a bizarre leap of logic, "Martin Luther said, 'Music is one of the greatest gits that God has given us; it is divine and therefore Satan is its enemy. For with its aid, many dire temptation are overcome; the devil does not stay where music is.' We can probably assume," Steussy continued, "that Martin Luther was not falimiar with Heavy Metal!"

Sen. Slade Gorton (R-Wash) voiced his aggravation when he called Zappa boorish, incredibly and insensibly insulting" and added, "You could manage to give the First Amendment to the Constitution of the United States a bad name if I felt you had the slightest understanding of it, which I do not."

Sen. Paul. Trible Jr. (R-Va), a PMRC spouse, said, "I believe this may well be the most important hearing conducted by the Commerce Committee this year," and then left shortly afterwards.

No legislation did emanate out of this committee, but the media coverage had planted the term "porn rock" in the public mind. It had become an issue. The RIAA and the PMRC did, on November 1, come to an agreement. The PMRC backed down on nearly all their demands

Lenny Bruce

and settled for a generic, "Parents Advisory - Explicit Lyrics" label to be printed on the back of albums deemed by the individual record companies to warrant such a stigma. The PMRC vowed to review the effectiveness of this measure within the year.

Hoping to defuse criticisms that they are pro-censorship, the PMRC dropped out of the public limelight after the hearing and began an intensive grassroots program. Ann Kahn, the National PTA president somehow managed to con her organization into promoting the PMRC lecture and slide show series. This meant that 24,000 local chapters and 5.6 million members were now at the disposal of the PMRC.

In Maryland, state legislator Judith Toth, another Democrat by the way, proposed a bill that would prohibit the distribution or sale of obscene records, tapes and compact discs to minors. Those found guilty would be subject to a year in jail and a $1000 fine. It passed the Maryland House with a large majority. When it came before their Senate, Zappa was once again called upon to testify. "There is no need for it," he snapped. "To say that rock music is an exclusive cause of antisocial behavior is not supported by science."

Although several legislators were obvious fans of Zappa's, one of them reciting the entire lyrics to "Stink Foot," a local DJ, Bobby Dee, sporting a pink sequined bow tie, proved the real foe of rock, quoting lines from Zappa's "Joe's Garage," which does contain some explicit imagery. Dee then griped, "I trust the Founding Fathers didn't live and die to give us this kind of lyrical freedom." The Rev. Jeff Ling was once more there to chant his seamy litany. He was stopped short once again.

The bill, luckily for the music lovers of Maryland did not pass. Toth promises to try again next year. "What we're saying to the industry is, 'Tell your artists to stop putting this junk out, or at least take a position that you're not going to sign contracts with groups like W.A.S.P.'"

Twelve more states now have similar legislation pending. "I say (the recording industry) is going to go broke defending themselves," threatened Toth, " Wait until we start court cases under existing laws. The purpose isn't to win: the purpose is to keep them so tied up that they won't know what hit them."

Measure this against a more careful quote from Susan Baker in the Conservative Digest, "Unfortunately, many of the small independent companies that produce heavy-metal music *will not* (her emphasis) provide consumer information on their albums. The PMRC hopes that this will change in the future."

The Dead Kennedys are punk and not heavy-metal, of course, but the PMRC don't seem to discriminate between musical genres very well in other cases, so there is little reason to believe that they separate the two here. The Feb. 12, 1986 issue of Variety, says that the latest PMRC slide show includes the H.R. Giger poster included in the DK's Frankenchrist album and that Baker has described it as "shocking" and "obscene." Did she read the warning sticker on the album?

In the Associate Reformed Presbyterian, a joint article by Susan and Tipper reads, "To our critics who say this program smacks of censorship, we strongly disagree. Censorship implies restricting access or suppressing content. This voluntary labeling or providing of lyrics involves no government action and in no way infringes upon First Amendment rights. Consumer information is just 'truth-in-packaging,' a time-honored principle in our free enterprise system."

Tell that to Jello Biafra and to the dozens of artists who will follow him if there is a conviction in this case against the Dead Kennedys. As to Tipper's feelings on the bust, "In the first place, that warning is supposed to be boxed. In the second, it's supposed to be on the back cover and not on the front (remember, the PMRC originally asked that the sticker be on the front). And in the third, we didn't intend for it to be used as a marketing device."

Biafra and his four co-defendants had their arraignment bumped from July 3 to July 30. The outcome of this case will bode well or ill for the entire entertainment field, but it is not the only danger zone.

Although not immediately related to the question of music censorship and the concerns of this article, the sodomy ruling of the Supreme Court, the so-called findings of the Meese Commission on Pornography and the new public-order law in Britain all illustrate a growing climate of suppression and intimidation that must be countered if we are to maintain a working degree of civil liberties.

The sodomy ruling discriminates against more than just gays. Because of a loose and uninformed definition of terms, it infringes upon the civil liberties of consenting adults who use their mouths for anything other than kissing. This is yet another example of moral policing that undermines any respect young people might still harbor for authority.

Meese's Commission on Pornography turned in a report that would be laughable for its haughty prurience if it weren't so embarrassingly short-sighted and threatening. It fails, as have all other studies on the subject, to define pornography, but it does list 2225 magazines, 725 book and the titles and plot summaries to 2370 skin flicks. As many have pointed out lately, the report will no doubt be the hottest selling government publication ever.

This report cost a fraction of the amount spent on the one commissioned in 1970, $100,000 and it came up with totally opposing conclusions. In 1970, that Commission urged more sex education, more information on the subject and noted that all legal restraints on adult access to explicit sexual material was unconstitutional. This Commission, put together by an Attorney General who reveled in prosecuting the free speech movement in Berkeley and who can say with a straight face that there is no hunger in America, reached the

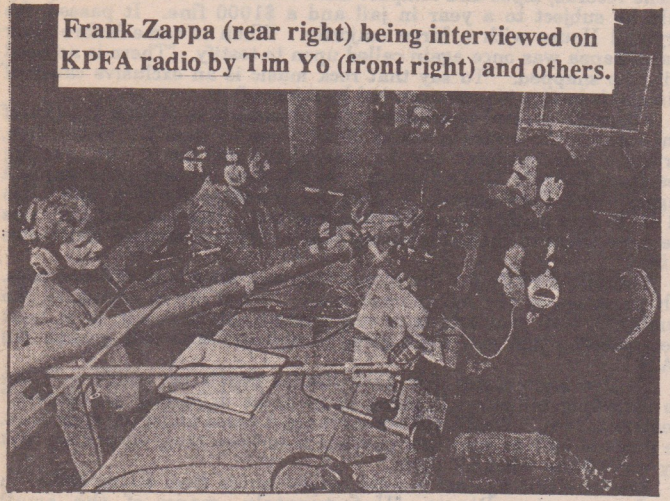
conclusion that there is a "causal relationship" between sexually explicit materials and acts of violence. They cite no empirical evidence to support this claim.

Richard Green, a professor of psychiatry at UCLA begs to differ. Among other bits of scientific data, he points to the fact that in 1967 in

San Francisco Chronicle

From 'Vice' to Punk Anarchy

Frank Zappa Day on Berkeley radio



Frank Zappa (rear right) being interviewed on KPFA radio by Tim Yo (front right) and others.

A major thing Zappa was doing at KPFA was debunking the recent State of California Council on Criminal Justice's finding that "heavy metal, punk rockers and Satanic groups" are emerging as a new gang phenomenon.

Zappa, who recently testified in Washington against the labeling of rock records according to the sex-and-violence content of their lyrics, was part of an on-air panel discussion of the issue.

They basically argued that "Finding No. 8" of the state report was baloney. They said the report offered no evidence or data to back up the claim that heavy metal and punk rock music lead to crime and anarchy.

Denmark, pornography, including child pornography, became available to anyone over the age of 15. During the next six years, the rate of child sexual assault dropped 67 per cent.

The Commission was headed by Henry E. Hudson, nicknamed "Hang 'em High Harry" in Arlington, Virginia for his effectiveness in eradicating X-rated shops in that town. He was quoted in Penthouse as saying, "I live to put people in jail." Another member, executive director, Alan Sears, is finding himself in a bit of hot water these days for a letter he wrote to a number of magazine distributors in which he said that the commission had received "testimony" (he failed to name the witnesses) that alleges that "your company is involved in the sale of or distribution of pornography" and that "failure to respond will necessarily be accepted as an indication of no objection." The initial result was that dozens of retailers, notably 7-11's throughout the country, found themselves with blank racks where Playboy, Hustler and Penthouse were usually to be found. More recently, Rolling Stone and a number of other magazines that cater to audiences anywhere left of the religious right have found themselves banned from an increasing number of outlets.

Thomas Jefferson once said, "We cannot limit the freedom of the press without losing it." And to quote one other critic of the democratic process, Alexis de Tocqueville, "Democracy and socialism have nothing in common but one word: equality. But notice the difference: while democracy seeks equality in liberty, socialism seeks equality in restraint and servitude."

As Barry Lynn, spokesperson for the American Civil Liberties Union observed, the 11 member panel "can wallow in this stuff for a year without any apparent effect, but if the average American sees it, then he's headed down the road to criminality or deviance. They always feel it doesn't bother them but it must bother someone else."

Fundamentalists are not the only harbingers of repression. A couple of years ago, a couple of feminists managed to get a law passed in Minneapolis and Indianapolis that made it a civil offense to display any material that the viewer might find morally offensive. Intended to give the individual a way to bring suit against, say, a corner store who put their skin mags next to the cash register, the law was written so broadly that even one's own home was not safe from the possibility of litigation. Happily, in these days of draconian Supreme Court decisions, the law was overturned, 6-3, by that body in early March. Even Judge Frank Easterbrook, a Nixon appointee, said in the Appeals Court ruling, "This is thought control."

Throughout America, there is a resurgence of the intolerance that characterized the '50s. North Carolina just passed a censorship law, for instance, that not only allows any community to define obscenity at will (providing an infallible tool for removing any influences the power elite of a township wish eradicated), it makes the offense a felony rather than the usual misdemeanor. Again, the law doesn't even specify the arena of offense as a "public place" and so if one North Carolinan were to expose another to a photo or film the other found offensive, *even in the host's own home*, it is a punishable crime.

In San Antonio, Texas, where 75% of the concerts are heavy metal and the audience is predominently Mexican-American, an anti-rock ordinance forbids nearly all concerts because of the broad meaning attached to "obscene" there. Henry Cisneros, who has paraded under a liberal banner in the past, is in accord with this ridiculous ruling. (Bobby Locke, a Texas gubernatorial candidate, challenged Khadafy to a July 4th "fight to the death" at the Libyan leader's "line of death." Apparently, the challenge went unheeded.)

In Britain, where there are no constitutional guarantees for freedom of expression since citizens of that country have the right to do anything they like as long as there isn't a law against it, a proposed new law would severely limit their right to marches, assemblies and picketing. The law is an extension of one written to foil Oswald Moseley and his fascist blackshirts in 1936, but Margaret Thatcher is seeking a ruling that would give her enormous power over any dissent or unrest in her country. The climate is obviously spreading.

Back at home, a couple of additional examples of extremist activity will help to round out the picture. A number of overtly evangelical religious groups have begun focusing on rock music as the primary agent of the devil. One of the most virulent of these is Freedom Village, U.S.A. Founded by Fletcher A. Brothers of Lakemont, New York, this organization crusades against what it calls "MURDER MUSIC." Besides providing a school/prison where parents send their less than ideal children, Freedom Village publishes pamphlets that condemn musicians as diverse as Venom and Elton John, Kris Kristofferson and Dr. Hook, AC/DC and Bruce Springsteen. They say that the Bee Gees' speak of Shenendorah, "which is an evil spirit meaning 'out of the body, to the edge of the universe.'" They revile Blondie for saying, "Sex and sass, I really think that's where it's at." The Eagles are verboten because they took their name from the chief spirit of the Indian cosmos. And they lift lyrics from the Dead Kennedy song, "I Kill Children," out of context making a political song look like a license to murder.

Their literature makes for entertaining reading until one realizes just how seriously much of America is taking this kind of ill-informed viciousness.

Early in 1986, California Governor Deukmejian released his Task Force on Youth Gang Violence. The report lumped punk with heavy-metal and satan worshippers and claimed that, "Nothing traditionally held sacred is recognized; their behavior is violent - they enjoy shock value, they have little parental authority and believe in anarchy; and their goal is to destroy, not protect. These group activities in clude drawing graffiti, using illegal drugs, abusing children and assaulting parents. Grave robbing and desecration of animal and human remains are some of the more bizarre activitiers associated with these groups."

The recommendations of the task force include stiffer prison sentences and community education as well as eliminating the preliminary hearing for defendants who are indicted for a grand jury. This last item could cause quite a bit of civil liberties debate.

Which experts contributed to these findings? One who is quoted in the report is Darlyne Pettinicchio, an Orange County juvenile probation officer for over nine years who is a co-founder of the Back in Control Training Center in Fullerton, California. Besides serving as a "punk and heavy-metal consultant" to the California Youth Authority and police and probation departments throughout California, her organization has been counseling parents of "rebellious" children for the part ten years.

Providing literature and workshops for parents, the Back In Control group tells parents that if they want to "de-punk" or "de-metal" their kids, they have to yank them away from the lifestyle cold turkey. The rules that they recommend include forbidding any clothing; jewelry, make-up or hairstyles that might be construed as punk or HM. The kids are not allowed to associate with any former friends or to attend any clubs or concerts where their favorite music is performed. All posters, records and books are to be screened and the kids must keep their parents informed as to their whereabouts at all times.

Pettinicchio claims that punk and heavy metal provide corrosive value systems that erode the lives of thousands of young people. Her first interest, beginning in 1979, was with punk and she believes that punk youngsters see themselves as "victims" and that they routinely inflict violence on themselves and each other. Slam dancing is cited as a main example of punk violence.

Heavy metal fans, on the other hand, adhere to a hedonistic creed. Drug, sex and rock and roll are the rule and, quite the opposite of seeing themselves as victims, they seek power and coltrol. In the same breath, Pettinicchio notes that there have been a surprisingly high number of ritualistic parental murders in Orange County.

The clothing to watch out for includes anything black, leopard skin or ornamented with metal. Black boots, tennis shoes or gloves also mark the child. Chains, handcuffs and sharpened studs are obvious, but red, black or blue bandanas are also unacceptable attire.

The metal bands are divided into "hard-core," "pop," "satanic," "light-weight" and "speed"; with "punk," "nazi punk" (Dead Kennedys are listed here), "occult punk" and "pop punk" (the only band here is X) taking up the slack. Parents are encouraged to go through their children's belongings looking for records, t-shirts and posters supporting these bands.

Pervs reading the hidden messages inscribed on vinyl?
The P.M.R.C. won't let this happen to the youth of America!

This kind of in-family policing would be insidious enough, but now the Back In Control group is issuing training manuals titled "Punk Rock and Heavy Metal: The Problem/One Solution" to police departments, among them the one in Union City. It likens rock and roll to Adolph Hitler's National Socialist Party and point out that music can be a very effective medium of rebellion against the government.

The information being disseminated in this way is erroneous and inflammatory. It leads law enforcement officials to make hasty judgments based on misleading cues. Worst of all, this collusion between the police and right-wing extremists legitimatizes dangerous repressive tactics.

As censorship gradually eats away at our choices, it becomes more and more imperative that we each find ways of countering it. If you don't like what's going on and you have a few spare stamps around, or you want to make a few phone calls, you might want to let a few of these people know.

Parents' Music Resource Center
1500 Arlington Boulevard, Suite 300
Arlington, Virginia 22209
(703) 527-9466

Recording Industry Association of America (RIAA)
Mr. Stanley Gortikov, President
888 Seventh Avenue, 9th Floor
New York, New York 10106

Back In Control Training Center
2555 East Chapman, Suite 213
Fullerton, California 92631

Congressmen
The Honorable (Name)
U.S. House of Representatives
Washington, D.C. 20515

Senators
The Honorable (Name)
U.S. Senate
Washington, D.C. 20510

Check this list to see if one of the legislator's wives from your state signed the original PMRC letter to the RIAA:

Tipper Gore	Sen. Albert Gore, Jr. (D-Tenn)
Sally D. Danforth	Sen. John C. Danforth (R-Mo)
Georgia Packwood	Sen. Bob Packwood (R-Ore)
Nancy Thurmond	Sen. Strom Thurmond (R-SC)
B.A. Bensten	Sen. Lloyd Benston (D-Tex)
Peatsy Hollings	Sen. Ernest F. Hollings (D-SC)
Rosemary D. Trible	Sen. Paul S. Trible, Jr. (R-Va)
Teresa Heinz	Sen. John Heinz (R-Penn)
Penny Durenberger	Sen. Dave Durenberger (R-Minn)
Jeanne H. Simon	Sen. Paul Simon (D-Ill)
Sharon Sawyer Archer	Rep. Bill Archer (R-Tex)
Carol Vander Jagt	Rep. Guy Vander Jagt (R-Mich)
Nancy Schulze	Rep. Richard T. Schulze (R-Penn)
Chris Downey	Rep. Thomas J. Downey (D-NY)
Ruth Frenzel	Rep. Bill Frenzel (R-Minn)
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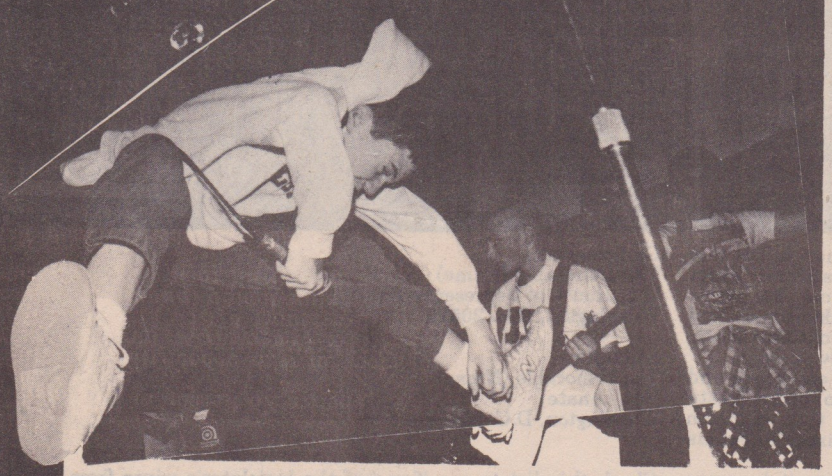

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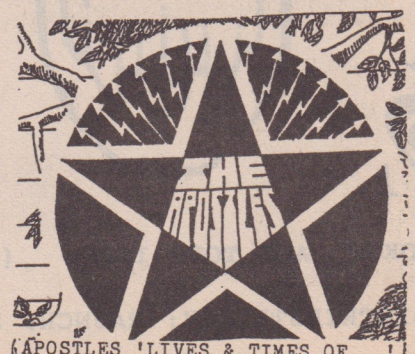

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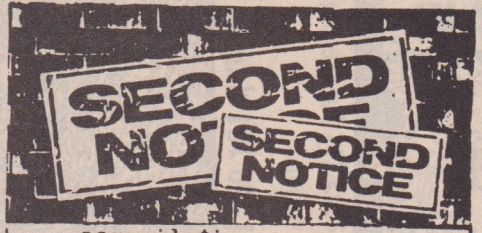

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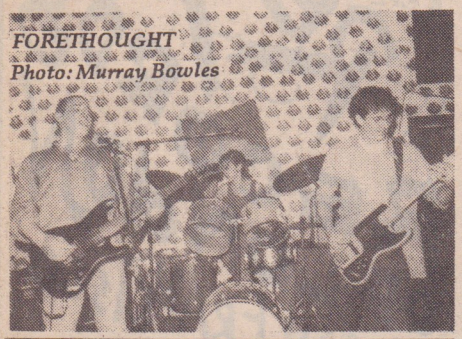
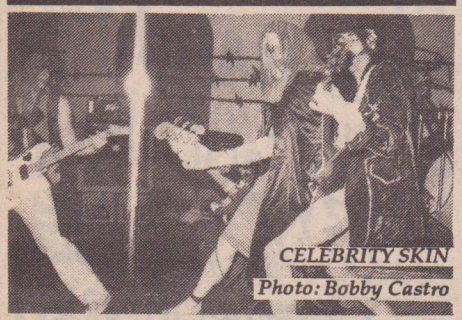
Seems like the biggest news right now is old news - lack of places to play. Somebody - better yet, several somebodies - needs to start looking around for new places to have gigs. Some possibilites: churches, youth centers, city-owned halls, places owned by political groups, like the Women's Building, warehouses, ethnic halls, Masonic-type halls, bars, some of the South of Market clubs (I hear a couple of them are in deep financial trouble now), art galleries, empty stores, parking lots, parks, your garage. Gentrification and attrition are closing a lot of places to alternative music right now. If we really care about having shows to see, we're gonna have to activate that "do-it-yourself" spirit once again.

Club Foot is for sale at a reasonable (for SF) price - it includes the hall, a decent apartment, and a trashed backyard. If you have a good job or an inheritance or something it might be worth looking into.



FORETHOUGHT
Photo: Murray Bowles



CELEBRITY SKIN
Photo: Bobby Castro

Cops on stage in San Jose
Photo: Murray Bowles

A new place for the over-21 crowd called the Chatterbox (at 23rd and Valencia or therabouts) is opening in SF. They will have live music - Mike from the SPEED QUEENS knows more about this one than I do.

The Farm is still in big financial trouble. Please help them by attending their benefit shows! Not just to save SF's only big hall that's available for punk shows, but to help these people out with their important work with kids.

The Golden Gate Park bandshell is available for outdoor shows this summer - a recent one featured five bands, including FRIGHTWIG, TRAGIC MULATTO, and HOUSECOAT PROJECT, poetry, and more. Apparently it costs money to rent the place, but I haven't found anyone who was able to give me the details on it. Try starting with the Parks Commission for information.

It seems as though many local bands are foregoing the luxuries of home for the hardships of the road. SHORT DOGS GROW, MDC, RHYTHM PIGS, CLOWN ALLEY, SACRILEGE, and CHRIST ON PARADE have left us for greener pastures. We've been compensated by out-of-towners like 7 SECONDS, BEEFEATER, and DAS DAMEN (much better than their record Tim admits, right Lyle?) gracing us with their music and ideas. All three of the aforementioned bands played a special "secret" show at New Method with SACRILEGE and NEUROSIS.

VERBAL ABUSE plan to have an album out in the fall called Rock Your Liver. Who knows, maybe they'll do a benefit for cirrhosis victims ! TRIAL has a new LP out on Rough Trade. Stockton's BAG O' BONES is going into the studio in August, and HALF BLIND has plans to record as soon as they can find a drummer. FEEDERZ have a new LP as well. Grenold of the late MJB, who was filling in for awhile, is apparently throwing over punk rock for medieval protest chants. In Latin. This is not a joke...

Other bands to look out for: CELEBRITY SKIN, who sound like "CHEAP TRICK gone punk", sez Tim, FORETHOUGHT with Tommy Strange of ZERO DEFEX fame and Chris Rankin of MORALLY BANKRUPT , who have a ten-song demo out, and NOIZE BOYZ, who are reminiscent of '77 punk and managed by Angie Mima.

A new promoter on the scene, Lost Boys Productions, is currently booking shows in SF at the On Broadway and the Farm. The person to speak to is Nick, at (415) 665-3235.

San Jose was the scene of a riot at the Civic Center during a recent ADOLESCENTS gig. Apparently the police stormed into the gig to stop the Civic from "being destroyed" (a couple of people were playing frisbee with some loose tiles that they found on the floor). They shut the show down and tried to herd everyone out, but some people staged a sit-in and refused to move. At this point the police made a show of force and a mini-riot erupted. So much for shows at the San Jose Civic Center.

The DK's have been busy with the courts recently. They'll be arraigned (formally charged) July 30th, and their trial will take place in the fall. The legal proceedings could take anywhere from 6 months to 2 years - and by the end of 1986 the legal bills will be around $20,000. The Los Angeles American Civil Liberties Union (ACLU) will be involved with the case. However, they only deal with the law itself and any appeals that might come later. For the "criminal" part of the proceedings Alternative Tentacles, Mordam, and the DK's will be on their own. The prosecutor - the Los Angeles Civil Attorney - seems to have no intention of dropping any of the charges. He is convinced that he's right and more than eager to go the distance.

Meanwhile, a chill factor seems to have set in nationwide. Many record stores are refusing to stock DK's vinyl for fear of police harrassment. How come this never happens to AC/DC ? Anyway, if you have ideas or money to contribute, please write to the No More Censorship Defense Fund/ P.O. Box 11458/ San Francisco, CA, 94101. Get involved with this, because this censorship issue will affect every one of us soon.

Along those same lines, Rock N Roll Confidential, a newsletter-type thing about more "mainstream" rock (U2, Springsteen, etc.) as it relates to politics, social change, and just plain fun, is full of reports about other bands being censored. Did you know that the BEASTIE BOYS' record label changed their lyrics ? That even that rock corporation the ROLLING STONES' album liner notes were censored on their new album ? Some cities are banning rock concerts by any band that the PTA or whoever doesn't like - and passing laws to make this censorship legal. One thing is for sure - it's probably going to get worse before it gets better.

Until next month - Kamala (East Bay) and Mitzi (SF).

P.S. Victor may be able to set up a small show for bands, especially those passing through without a real gig, or those seeking a small show to supplement their main show while passing the time in lovely S.F. Call him at (415)665-7391.

SACRAMENTO

Well, a lot has happened since I last reported. Sacramento is getting bigger and bigger. Developers have gone crazy around here, tearing up any property they can find to build houses and office buildings. Unfortunately, real estate and contracting money lines the pockets of all but two members of the city council. In five years Sacto will look much like San Jose, and in ten years this city will be the Orange County of the north.

Mid-May saw a demonstration/gig on the west steps of the state capitol. Groovin to the music of SINS OF THE FLESH, many businesspeople and state bureaucrats saw punks voicing their opinions on the addition of punk rockers to the State Task Force's report on youth violence. Due to bad publicity only 100 punks showed up, but there were no hassles between the 50 zillion state police and the punks.

HOT SPIT DANCERS
Photo: Murray Bowles

The turnover of local bands has been great. The only remnants from the old guard is the HOT SPIT DANCERS, who have somehow made it through 3 years of existence. A PRIORI, an extremely political metal/punk crossover band called it quits. The reason was boredom and the degeneration of their musical direction.

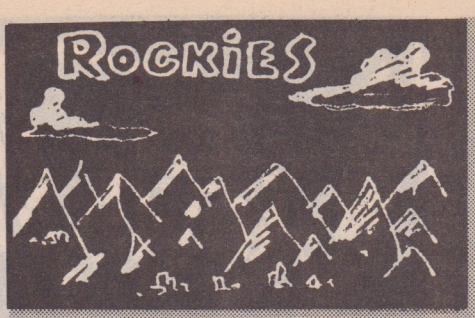
INDUSTRIAL HATE split into two bands, SINS OF THE FLESH, three I.H. members sounding much like COC, and INDUCORE, a two piece hardcore version of Mojo Nixon. They are planning to add a stand-up bass player. NEONATE, from Fairfield, has been making the rounds. They sport a highly energetic brand of political hardcore. Up in Roseville there is a band dubbed IDENTITY CRYSIS. You'll get a chance to hear their no bullshit thrash attack on Mystic Records' We Got Power #3 comp. N.A.M. from Stockton play some killer hardcore. Often sounding like Fang meets Discharge meets Black Flag, these guys rip. INCITE is another new local band that sports some intense hardcore. ACK! is back in action with their 77/pop/surf style punk. They've just commandeered the drummer from SKEPTIC PEACE and are the second oldest Sacto area band. I have no idea as to what is going on with SKEPTIC PEACE, other than they might need a drummer. MONOTRIBE has been gigging consistently, giving people a chance to hear their death rock meets hardcore sound. To myself they sound much like Mighty Sphincter. CACTUS LIQUORS are gone. They split due to internal differences. And the POPE-ALOPES are looking for a new singer for their Velvet Underground-influenced jams. Other bands that I have yet to hear are: the AUNT JEMIMAS, VICIOUS GEL (formerly known as the F*HOLES), COW, and NAVVL LLNTT. I've also heard rumors of more bands hovering around Fairfield, Roseville, throughout the foothills, and Stockton.

I haven't seen any zines since the fall of the Spamm empire. Radio is limited to KDVS in Davis. They play a lot of good underground stuff, but unfortunately their signal barely reaches Sacto and doesn't come close to hitting the foothills or Stockton. Local hardcore bands have been playing the Anti Club, which is more or less a garage off of a person's house used as a practice studio. Admission is free and they pass around the hat to collect gas money for the bands. The cops have caught on to it so who knows how long it will last. Clear and Distinct Ideas has been having problems in obtaining a venue to put on shows. The only two places that will let them rent their facilities are Club Can't Tell and the Sacto Community Convention Center. The convention center costs a lot to rent, so it makes it economically unfeasible to do shows there, and Club Can't Tell will only rent under totally unreasonable conditions (16 and over age limit, only 3 bands per show, curfew of 11:30 pm, and lots of money) so CDI will not deal with them in the future. Even with the venue problems there is no doubt that CDI will continue to dement the youth of Sacto and outlying regions. Bands wanting shows can call (916) 444-3133.

Well, that about sums it up. If anyone wrote to me and didn't receive a reply, that's cuz I've been away for a while. If you do write and want info, flyers, scene reports, etc. please enclose a stamp (sorry, but I'm a victim of Reaganomics). Bands wanting their records reviewed in Clear and Distinct Ideas' newsletter (circulation 1200), send me a copy of your release and I'll review it. Thanx and have a cool summer,
Scott Soriano/ 1302 19th St./ Sacramento CA 95814

Bands' addresses:

IDENTITY CRYSIS have tape out: 1118 Fairfield Ave./ Roseville CA 95678...ACK!/ c/o Skidd Marx/ 1110 Mosswood Ln/ Dixon CA 95620...VICIOUS GEL/ c/o Peter Gandesbery/ 1237 Drexel Dr./ Davis CA 95616...N.A.M./ c/o Darin Garcia/ 429 Leslie Ave./ Stockton CA...SKEPTIC PEACE/ c/o Tim Freeman/ 5501 Marconi Ave/Carmichael CA 95601.



It's been a helluva long time since any of you have heard from this part of the country. It certainly isn't from the lack of anything going on...there's plenty! To bring you up-to-date...

A.S.F. is back from California and were very well-received. They have a new drummer, Dan, who is replacing Eric. Their LP, Damsels in Distress, is out and available through Flipside or Unclean Records. HAPPY WORLD is also home, and their latest 7" is definitely worth checking out. DEAD SILENCE are also back. Unfortunately they had to tour without their debut 12", but that should be out by the time you read this. The LEPERS are talking of recording again...they have three 7" records out, their latest called I Wanna Be God.

A.S.F.
Photo: Murray Bowles

Colorado Springs' ANTE-BELLUM have broken up, however Dennis and Pat have found a drummer and are forming a 3-piece called EX-PATRIOT. Watch for them! WILLY THE DISC is still going strong with probably the thrashiest attack of any Colorado band.

Denver's ACID PIGS are still at it and are getting tighter every time they play. They appear with UBERFALL, ACID RANCH, PSYCHOTIC REACTION, and other Denver bands on Capitol Hillbillies comp cassette. The FLUID have also released their debut LP, Punch and Judy that is excellent rock and roll!

Boulder's 8 FLIGHTS UP have gone their separate ways for the summer, but will start where they left off soon...watch for them! FLOWERING RALPH AND THE BADASSES FROM HELL, who appear on the A Peace of Mind comp tape, have split up but have not been buried. Watch for them on a more serious note as DEVIANT BEHAVIORS. Also from Boulder, ECO GUERRILLAS are just forming but have yet to play live.

As for zines... Mike from Pigs In a Blanket is working with friends on a new zine under a new name. I'm not too "up" on the zines, but will work on that for the next report.

DEAD SILENCE

Other bands that are out and about... The CREEPS sounded fantastic last time out! Where ya hiding boys? BUM KONS' Blast the Day LP is out and described as funk-punk!? Worth checking out. LEGION OF DOOM, ROK TOTS, BROTHER RAT, IDIOT'S REVENGE and PSYCHO DRAMA are all still alive too.

Shows in Denver are being put on by HAPPY WORLD's Shane, along with good ole Tom Headbanger, while in Boulder shows are done by Lenny, Jill, Steve, Echo, or myself. Word is that a new place will be open soon in Colo Springs too! Anyone wanting shows, please write or call Jill or me at P.O. Box 7206/ Boulder CO 80306/ (303)442-7449...and we'll get something set up for you or will get you in touch with some of the aforementioned people.

Sorry if we left anyone out--it was not on purpose! We don't know of everything going on, so folks here should write and tell us what's happening so this report can be a regular one. Also, send us some band photos to include....or else. Vulture

On Friday, June 27th at Cabaret Voltaire in Houston, we booked VICIOUS CIRCLE, LIFE SENTENCE, and a local band, AFTERBIRTH. The guarantee was higher that I normally agree to, $400, but I though that for once, the patrons would pay to see a good show. We have a big problem here with people who hang outside the club and refuse to pay for anything, but always seem to have plenty of money for beer and drugs. They sit outside the club and listen to the music for free, exploiting the club as well as the musicians. Even members of AFTERBIRTH have come to the venue on occasion to listen to a concert from the outside. Unfortunately, as on other nights, so many people refused to pay that by the end of the night, all we had was a little less that $400. I explained to the manager of VICIOUS CIRCLE and LIFE SENTENCE that I needed $30 for security, $60 for ads, and $35 for the mics. The manager understood that there wasn't that much money because he could see the problem of people hanging out in front of the club. When I finished talking to the manager of the bands on tour, I looked for AFTERBIRTH, but there was no representative or musician around from that band. I figured they understood the money problem and blew it off. I was prepared to discuss with them where the money had gone, but they were gone.

The next night, two members of AFTERBIRTH came to the club to "collect". Because the people don't pay to get into the

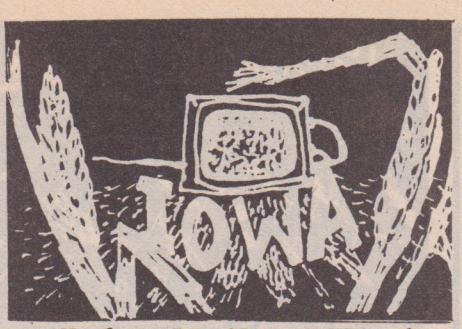
cli[illegible] the local bands have to suffer the consequences, but so does Cabaret Voltaire. We made no money towards next month's rent, or any of our bills. It's not unusual for the local bands to get paid little or no money. They don't make much money when they play with an out-of-town band, but neither does the club. I tried to explain where the money went, but the two musicians from AFTERBIRTH refused to believe me. Discussion turned to argument until finally the two of them tried to jump me and beat me up. Another musician from FEAR OF HATE pulled one of them off of me so it was one on one. When he saw that he could not beat me up as easily as he would have like, they left.

On Sunday night, when no one was around the club, AFTERBIRTH came back and spray painted all sorts of hate and nazi slogans. A swastika on the door with "fag bar" written on top. Stars of David with "fag" written in the middle. "Gates is a Jew". "Ronnie's Rip-Off Bar". "Make money off punks". Their intention was to have us closed down as well as intimidate me with the landlord and the neighboring landlords. To add insult to injury, in talking to some patrons about the incident, I have picked up the attitude that many people think that I deserved it and are glad to see it. Many of these people are those who don't pay to hear the shows and are often outside the club drinking, dealing drugs, breaking bottles, and leaving litter that I have to clean up later.

I have come to the conclusion that providing a locale for local band to get exposure is no longer enough and that if you don't have alot of capital to invest, it is better to leave these converts to the clubs that charge $8 and $10 for a show (we have always charged $4 for local shows and $5 for out of town bands). I'd rather be in Nicaragua where I can be surrounded by people fighting for revolution instead of here where the patrons would rather spend their money on alcohol and drugs.

Thanks for providing a place where I could express the viewpoint of the locale and the people who have been working there.

Ronnie Gaitz



Yo from Des Moines! We've been feeling pretty inspired, motivated, and unified these days! We've found a new place to have shows, which had been a problem in the past. We have had no skinhead problems, and no police problems lately. We've had a lot of great bands come through, so lots of great shows!

Local bands: COTC have reformed with a new line-up, but you can still get their rulin' tape, Better Alone Than in Bad Company ($3 ppd to Steve Tyler/ 1117 44th/ Des Moines IA 50311)...A CHILD'S TRUST IN GOD is going strong and you can get their new tape, Star Spangled Banana, for the same price from the same guy...WELFARE SKATE have been playing a

WELFARE SKATE

lot and you can still get their tape, Catholic High School Girls in Trouble, ($3 ppd to Darren Stout/ 5505 SE 6th/ Des Moines IA 50315)...KINDRED SPIRITS have broken up...SINISTER SONS are

KINDRED SPIRITS

going through some changes...ABCESS are trying to reform...SARCASM, from Ames, will be back together this fall with another guitarist...The unclassifiable HOLLOWMEN are still together and have been playing some bigger out-of-town shows...And that darned PENT-UP AGGRESSION record is still in limbo, so don't hold your breath (or you'll probably turn blue and die, Beth says).

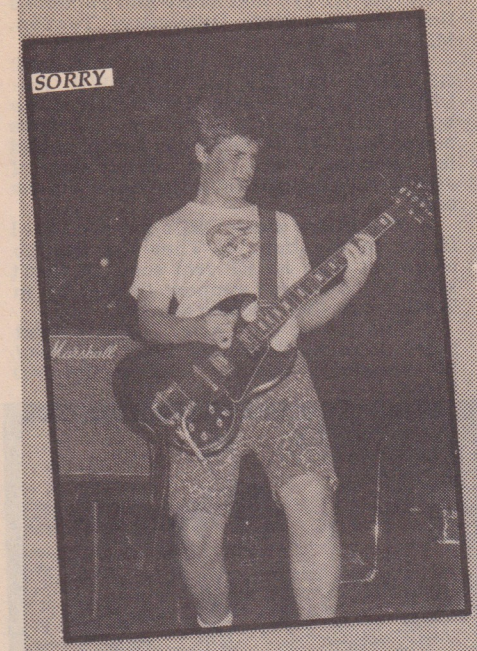
Local zines: Loveseat #2 already out, #3 on way ($1 ppd to Al Brown/ 211 53rd/ Des Moines IA 50312)...Beatnik Punk #3 out in near future ($1 ppd to Mira/ 6400 Hickman/ Des Moines IA 50322)...So To Speak ($1 ppd to Stephanie/ 3721 University/ Des Moines IA 50311)...New zines to watch for: New Underground and Synchroni-Zine...Old zines: Irony of Democracy ($1 ppd to Thad/ 1534 31st/ Des Moines IA 50311). Buffalo ($1 ppd to Joe/ 4004 John Lynde Rd/ Des Moines IA 50312).

If you'd like to play a show in our lovely city, please contact Stephanie, Beth or Andy at YOIVILLE/ 3721 University/ Des Moines IA 50311/ (515)277-9523...or Steve Tyler at (515)255-9509. Love, Stephanie.

Time for a quick mid-summer update. For those of you who didn't hear, Bones from the STRAW DOGS was killed in a car accident in May. He was only 17. The band has found a temporary replacement, George from VOLTRON. Their new 5 song EP is out on Enigma. GANG GREEN won the 1986 WBCN Rock 'n Roll Rumble, playing the final round at the 2800 seat Orpheum Theatre. It's a long way from the Gallery East. There's serious major-label interest in the band. Highlight of the show come when Chris Doherty smashed a synthesizer on stage. Some good bands actually made the semifinals, including the OYSTERS and VOLCANO SUNS, who drove one judge, a record company exec, out of the room. By the way, GANG GREEN's new 12", Another Wasted Night, should be out by now. Also due out this summer is a 12" by SLAP SHOT and an album from MOVING TARGETS. Ac/xtion Records will be releasing a video compilation, an EP from the SCAM and new PSYCHO album pretty soon. Ed Lynch has assumed bass duties for the band, replacing Bill Normal. The new FREEZE album still ain't out and I couldn't tell you when it will be.

In some band new, the CHOIRBOYS have gotten back together, once again leaving BUZZ & THE GANG without a drummer. Ralph has left WRECKING CREW, who have found another singer, and EXECUTIONER, after some internal dissension, finally hit the road for their tour intact. New bands seen gigging in the area include the country-thrash GINGERBREAD MEN and metal/HC SKULL. The QUEERS have been getting a lot of local gigs and are an entertaining old-style punk band. SUBJUGATOR are a new metal band to be reckoned with and DISCIPLES OF REUBEN KINCAID hope to be playing out by August, only first they need to find a practice space. Also, with luck, this summer should see reunion shows with SORRY and EXPANDO-BRAIN.

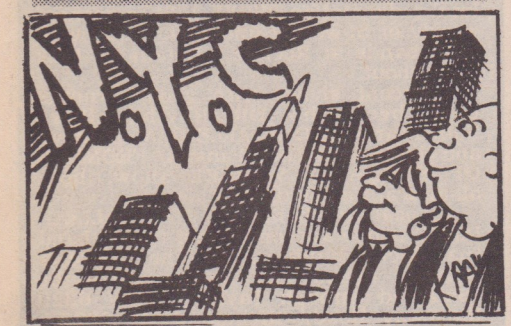
A note to touring bands. Boston's a



tough city to get a gig in sometimes, although the situation is improving. I'll try to get you in touch with the right people if you contact me, but I don't book shows myself.

One final item - I was watching a softball game on my local cable television channel not too long ago and saw Al Barile, former SSD axe-slinger, playing for a local park league team. He got a hit, too...

Keep those cards and letters coming and enjoy what's left of the summer...
Al Quint/ 76 Park St., #2/ Lynn, MA 01905 (617)596-1570.



NEW YORK- The big thing here in New York is the 7th annual New Music Seminar where many representatives from labels, radio stations, clubs, distributors, and managers converge in one area for informational exchange. The New Music Seminar started out solely for the promotion of underground music and independent labels. However, like all things, it has become mainstream and the big corporate labels have control and the independent scene swept away.

Another club has closed. What a surprise! Danceteria, the trendy, "artsy-fartsy" club has closed only after it began booking excellent hardcore shows on "Thrash Thursday." Bands who played had been A.O.D., DAMAGE, REAGAN YOUTH, YOUTH OF TODAY, AGNOSTIC FRONT, etc. On a positive note... Jobbi and Martha of Danceteria have opened a new club in mid-Manhattan, hosting the same "Thrash Thursday." The new club is called Lust Lounge, located at 641 W. 51st St. at 12th Ave. About time a club has opened after a closing... In the past six months, six clubs have closed its doors. Good luck to Jobbi and Martha. They care.

CBGB's is still doing Sunday hardcore matinees, however it seems harder to get booked. The reason is that Hilly Kristol is handling all aspects at CBGB's, including his own tape label called "Off the Board." These tapes were recorded live at CBGB's on 16 track. The label consists of many bands and different forms of music; Pop, rock, dance, and of course, hardcore. The current releases include LUDICHRIST, DAMAGE, and ED GEIN'S CAR. Bands who want to play CBGB's call Hilly at (212) 982-4052 on Tuesdays and Thursdays only. Don't be discouraged if it takes a while to get booked.

On the radio dial, Pat Duncan (Mr. Dee Jay) of WFMU in New Jersey is now featuring bands playing live over the radio. Bands that have played include RHYTHM PIGS, DAMAGE, and A.O.D. Upcoming bands scheduled include URGENT FURY, 76% UNCERTAIN, and YOUTH OF TODAY.

YOUTH OF TODAY
Photo: Murray Bowles

Any touring bands that need excellent exposure and/or just to have a good time playing live over the radio call WFMU and leave a message for Pat Duncan (201) 266-7900, 7901, 7902, from 10:00 am-6 pm Monday through Friday. Please give Pat two weeks notice... P.S: Pat needs an amp to keep the live band segment going. If you could lend or sell him one real cheap, please contact WFMU. Pat Duncan has just completed a N.Y./N.J. Compilation LP for Doug Moody's Mystic Records.

Mystic Records will also help put out the Alternative Press and Radio Council's album featuring nine of the eleven bands

ARTLESS

that played at the two benefits for APRC. The album, taped live at CBGB's, is not titled, however it is being worked on and should be out in a month or so.

"What is Punk," a poetry event held on the 23rd of May at Neither Nor, featured some of the most important punk poets on the east coast. Well attended (100+) with admission only $2, people got to see 12 poets plus a hardcore film called "Suburban Breakdown" by Dee D. Bacher plus 2 bands, APPLE and SOMETHING REPTILE. A compilation tape, recorded live at this event, features the highlights of these performances and is available from Robert Z. c/o Sarris Bookmarketing/ 125 E. 23rd St. #300/ New York, NY 10010 for $4 per tape. The second performance in this series will probably feature Allan Ginsburg and is scheduled for sometime this fall. APRC is also trying to put on a film show. (212) OPEC-SID, the 24 hour concert news happenings phone line has been experiencing some mechanical problems. Please bear with us. If you want a complete listing of radio stations, fanzines, and bands plus our two monthly newsletters- The Alternative Info- send S.A.S. ($.39) to APRC, 151- 1st Ave, Box A,

SAMHAIN

New York, NY (This is our new address).

NY's premier band, DAMAGE, has been the busiest band as of late. Not only are they on the "Off the Board" series, they're going to appear on the "Alternative Press and Radio Councils'" compilation album, but their long awaited album should be out in the middle of August entitled Majority Tyranny, distributed by Greenworld. Check out N.Y.'s finest.

Band news: Nikey of STISISM is out. Chris, the guitarist, is now singing. KRIEG KOPF is looking for a drummer. They have recorded for an upcoming album and are planning a tour.

Connecticut's own CHRONIC DISORDER is releasing their 2nd LP. Should be out in a week or two.

Congratulations to Nancy Breslow of Short Newz fanzine, who just graduated law school. New entry to the fanzine scene is Suicidal ($1) includes reviews and interviews with the CRUMBSUCKERS, REST IN PIECES, and more. Suicidal/ 44-20 Francis Lewis Blvd/ Bayside, Queens NY 11361. New label from New Jersey, Cancer Records, is releasing an LP from N.J. finest, now disbanded. Earwax #6, features interviews with PLEASED YOUTH and ENTROPY. Some reviews, many excellent photos, and it has a great layout. See Hear, a store devoted to fanzines, will sell your favorite fanzines in his store. Please send sample and terms to See Hear c/o Ted Gottfried/ 59 E. 7th St/ NYC, NY 10003/ (212) 505-9781. WBAI's "Rude Awakening" playlist will be out when you read it. It has been months. Please be patient. CAUSE FOR ALARM is back together again.

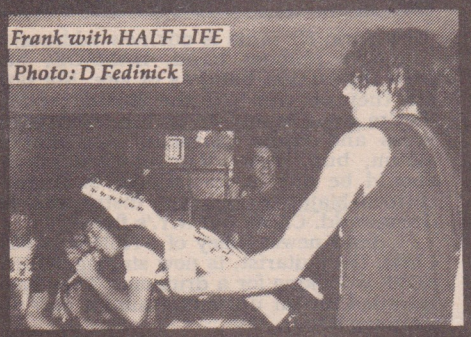
P.S: If anyone has any information on good jobs in Connecticut, please write. I'm moving to a different land. Thanks. John Bello/ c/o Rude Awakening/ WBAI-FM 505- 8th Ave./ New York, NY 10018.

Things in Pittsburgh have really picked up for the summer. Recent shows at the Electric Banana have featured many touring bands, and a relatively new club, The Factory has done some acts as well.

CIRCUS OF DEATH have been gigging frequently with their new singer, Dan Ciprianno. They soon hope to have a demo of their fast, extremely heavy music. DEFORMED have also been on stage a lot. They recently dropped their sax player, and as a 3-piece have developed a tighter, more traditional heavy sound. Drummer Ron Volpe was last seen at the Life Sentence show (from Chicago) and is rumored to have taken up as their roadie. Rumor also has it that MOIST has reformed, minus Mike Lavella, and they plan to put their original sound onto vinyl.

HALF LIFE are now gathering funds to release an EP. Bassist Mike Lavella feels that they are now with their most comfortable line up and that guitarist Vince Curtis is writing his best songs ever.

Pittsburgh hardcore recently had a guest from Down Under. Frank Pappagalo from Australia spent 2 weeks in early July "'angin'" around the Steel City. Back home, Frank is in the band WHERE'S THE POPE?, and at a recent show he performed one of his songs backed by HALF LIFE.

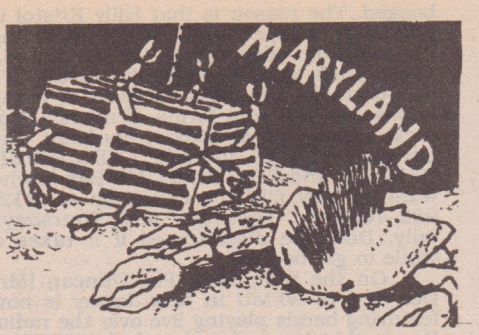


Frank with HALF LIFE
Photo: D Fedinick

CIRCUS OF DEATH

On July 14, ten of us piled into a van for the 8 hour ride to NY to see CCM, DOA, MDC, etc. We were visited in the van by Dave MDC, who gave everyone stickers and sang "Violent Pacification" to us. Jello Biafra made a surprise appearance to sing "New Wave Sucks" with DOA. We left NY slightly disappointed that SAMHAIN's set was so short, but it might have just been "These little town blues"...

Doug Fedinick/ 106 10th St/ Lucernemines PA 15754



Hello from Baltimore! The most recent news from here was the closing of the Eutaw Street Clubhouse. So on June 28, two local bands closed it. They were REPTILE HOUSE and ARTIFICIAL PARADISE. Somehow and somewhere from someone or something a rumor started that REPTILE HOUSE was breaking up. Well, fortunately this is not true. It's a good thing too because they're one of the few great punk bands still together in this town.

REPTILE HOUSE

Unfortunately, there were two fights. One during the show and after. Everytime there's a fight it just really pisses me off to the utmost! Is that what punk rock is all about? Fighting? I mean come on!!! I sometimes wonder, when this bullshit happens, if supporting our scene is really worth it. So I'd like to say to the punks and skins from Baltimore--don't forget but unite and be friends! It's your scene, don't blow it!

Anyway, the new place is scheduled to open up by mid-July (hopefully!!) Jules (our promoter) is hoping that the Descendents will be the first show there. I think the new place is called the "fallout shelter" but I'm not sure.

Until it does open, another club called The Marble Bar, which doesn't usually have all ages shows---only sometimes, is now having all age gigs. But supposedly it is closing its doors for good.

Another local show took place on July 3rd. This time it was GREY MARCH and THE MELVIN. It wasn't a very big turnout but nonetheless it was still a good show. GREY MARCH are a really good band. The only way to describe them if you had to, would be to say that they are heavily influenced by Joy Division. So I guess you can go from there.

There is an alternative station that plays hardcore and punk on Friday afternoons. So we'd love to have bands, distributers and whoever else to send their material to us. Here's the address: WCVT(89.7)/ c/o Rod Meisy and Pandora's Box/ Towson State University/ Towson, MD 21204.

Here are some band split-ups: GENERIC YOUTH, JONESTOWN REUNION, 21 DEAF MEN haven't broken up but are looking for a drummer. The bass player for FEAR OF GOD has left them and is teaming with the drummer of JONESTOWN REUNION to form a new band.

Two things about GREY MARCH that I forgot to mention. 1) They are due to come out with an EP real soon. 2) Don't know when they're suppose to play up in Boston with the Butthole Surfers.

That's all for now. Until next time...John Stefanowicz/ Zine Poshlost/ 33 Warren Common/ Cokeysville MD 21030.

Greetings from the cesspool of political apathy and musical subversion... Richmond, Virginny. There are more underage shows than there have been since P.B. Kelly's closed last fall, but it looks like New Horizons is discouraging the smaller bands with stricter guidelines. The old fogies seem to have sold out to the past and to beer, the only shows they go to are big ones where the kegs are untapped. What an attitude. The Only Alternative is currently trying to get a local radio station (WRXL 102) to sponsor weekly or bi-weekly underage shows with local bands at Rockitz. Details as they come about.

Recent shows with good turnouts have been the DRI/Rhythm Pigs/ Subculture/PLEDGE ALLEGIANCE shows and the Dead Silence/Pansies/ FRONTIER OF EVIL/ACID WEASEL show, both all-ages at New Horizons Cafe.

Local hot bands: PLEDGE ALLEGIANCE is one awesomely fast thrash band that kicks buhhhuhht!! They have a cassette (demo) out now and can be contacted through Taylor Steele/ 6329 Ridgeway Road/ Richmond VA 23233. DEATH PIGGY has two new 45's out... The PREVARICATORS, after a string of setbacks, has released their new album and it is fantastic! HONOR ROLE, after an EP and a 45, finally have their new album put together. It's on Fartblossom Records and should be out soon. These two bands may be touring soon. ACID WEASEL is a new band out of Ashland and they rock. PUNX AGAINST DRUNX is a new band full of sillycore/seriouscore talent and energy. These fun-lovin' guys are just chock full of good wholesome family entertainment. Kasey Kasem says, "I laughed. I cried. They became a part of me." Look for these guys at the upcoming Doggy Style show. UNSEEN FORCE and the ALTERNATIVES are two more very active Richmond bands.

In Roanoke, to the west, LEWK PEWK and the VOMIT are still at it, as are JOHN EXXON AND THE BODYBAGS and HINGE OF FATE. Boy. A real positive mentality is prevalent in the valley.

To the east, at the beach, there are several excellent bands and a fairly decent scene. DEAD AIM is perhaps the most popular band and, as long as they don't their fame go to their heads, they'll be great. FRONTIER OF EVIL is another fantastic band, and one of the few beach bands that has played in Richmond.

DISARM is moving up and onward. Look for a new tape (possibly) and lots of activity from them and the beach in general.

Looking for a place to stay while in Richmond? Well, through August, if you are a clean-cut salesman or a band who won't trash my house, contact me through The Only Alternative below.

Richmond booking: New Horizons Cafe/ c/o Charles Brown at Unicus: (804) 355-9284; Rockitz/ c/o Alternative Concert Technique: (804) 358-6002; The Only Alternative: (804) 272-0690.

Fanzines: The Only Alternative - covers VA and parts of NC, KY and MD... possibly DC and PA soon. John Sarvay/ 2833 Jeffers Dr./ Richmond VA 23235. Chronic Effort - covers the VA Beach area; good conscious zine. David Kabler/ 2856 Bluebill Dr./ VA Beach VA 23456. Propaganda - covers the valley scene. P.O. Box 1112/ Salem VA 24153. These fanzines pretty much cover the entire state, with the exception of Northern VA, but no one up there will write back (hint, hint). The only alternative is looking for contacts in states along the east coast. So write! The Great Oz Hath Spoken.
John Sarvay/ The Only Alternative/ 2833 Jeffers Dr./ Richmond VA 23235.

P.S.--A message to Northern Virginia: OK, maybe it's time you fellas need to look beyond the walls of your strategically placed stronghold just south of Washington and realize that there is a world out there. For the past several months, I have written umpteen people in your area for information about the scene. All I've received in reply was one envelope stamped "return to sender". Well, one returned means that the other 30+ must have made it. So why the hell haven't any of you written back? I've also written concerning the possibility of bands playing down here and, as of now, only 2 have expressed any interest. C'mon guys, D.C. isn't the only place in the world with a scene.

I think all of you Virginians who hail from the northern sector are simply weakening yourselves in an attempt to retain some semblance of counter-culture. I think people from Boston have already seen what happens when you do this. So, everyone from D.C. and N. VA---write!! We can book you shows down here, all you have to do is put forth some effort of your own. Neat. Thanx.

Greetings from Lancashire- Well, it's been many moons and much beer as been downed since my last report. Since then, our band, the DEFORMED, has released 2 EP's, the first on Danish label Boston Tea Party called Sacrafice, and our 2nd EP on our own label. The EP is called Blind Faith both of which received great reviews from MRR. $4 each post paid/airmail. Also my fanzine, Fight Back, is no more due to lack of cash and bands never replying.

Local bands seem to be doing well and newish bands are HALF CRAZED MESS, who play a type of reggae/punkish sound. Most of the band are vegans. I think they are organising a big festival for RED SKINS and other politically aware bands.

JELLY BEAN STATE are very much U.S. hardcore-influenced, touches of Minutemen, D.K.'s, and Hüsker Du. Also, the baseball hats are very much in fashion here it seems. Also, a zine of the same name (Jelly Bean State) interviews and has lots of graphics.

T.V.O.D. who have been around quite a while now and have a really funny singer who thinks he can fly (no, he's not on anything) but their music is pretty good though.

NO BRAIN CELLS have a 200 track cassette called Some Bastard Has Stolen My Wheelchair From Outside the Pub Last Night, Aaargh" which is so fast it burns ya flesh from bones. $4 from Deformed Tapes.

SACRILEGE

Photo: Jenny

INSANE, MASS OF BLACK, and ABORTED have all split up. A band has formed from the ashes of SYSTEM, who, ny all accounts, are excellent. Don't know their name.

It seems skate boarding is back. I don't know how many times I've been run over at gigs these days by crazy skaters, it's so rad.

Metal influences seem to be here to stay. After reading some metal zines, I wonder if it's worth supporting these bands cos they have fuck all to say apart from fighting, fucking and acting dumb. I know bands like CONCRETE SOX, SACRILEGE, AMEBIX have lots of worthwhile things to say, so all you metalheads give them a listen and change your lives.

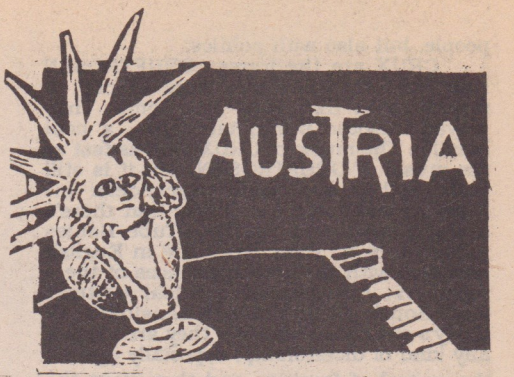
On a good note, DEFORMED, T.V.O.D., HALF CRAZED MESS did a free squatted gig at an old castle which went very well with a great turnout--punks, skins, Hell's Angels, straights all having a great time and no hassle from the police, though it was illegal.

I have lots of live/demo tapes of bands--hardcore and underground metal--just send for a full list. Also, bands wanting to sell records, zines--send to Alan's Skate Shop/ Lowe Mill Lane/ Hindley, Wigar/ Lancs, England.

Well, off to see Scream, White Flag, so keep frashin'...
Dave/ Deformed Tapes/ 41 Maple Ave/ Lowton, Lance/ England

P.S. Some zine addresses: Initium/ 522 Warrington Rd/ Abram Wigan Lancs... Jellybean State/ 33 Upper Dicconson St/ Wigan Lancs... Torn Apart/ 33 Ellenor Rd/ Astley Manchester... Blown To Bits/ 33 Ronaldshay Widnes Cheshire... Eat Your Feet/ 34 Mill St/ Ashton in Makerfield/ Lancs...

Radio address: "On the Wire"/ BBC Radio Lancashire/ King St/ c/o Steve Barker/ Blackburn Lancashire. Plays punk stuff similar to John Peel.



Hi there! After reading your wonderful zine from time to time I thought I should do something for it too - so here's something about Austria. The last/first scene report was quite a while ago, so it's time for a new one!

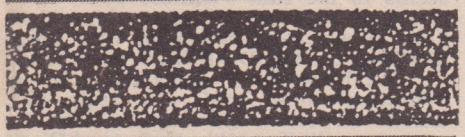
Vienna, the town I live in, is the capital; there's quite a large number of punks here, but forget this town. No active people, drinking is most important (I think I'm the only straight-edger in Vienna...) and if you don't look like a "real" punk (you know what I mean - spikes, spiked hair, etc.), you're not accepted. Fuck! Here in Vienna gigs happen about 2-4 times a year, featuring local bands. Foreign bands don't have a chance to play here (oh yeah--Toy Dolls and King Kurt might) cuz no one seems to be interested in seeing them, though it's not that difficult to find a place where you can organize gigs. It's so sad... Besides, we have problems with Nazi skins: the number of these bastards is getting larger cuz there's no one to fight them. And it seems to me that Viennese punx don't even care about it... Fortunately, we still have 3 excellent bands in this town: EXTREM, the DEAD NITTELS, and CRUX.

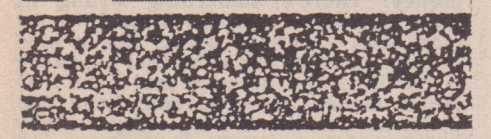
EXTREM have released a tape, including their sold out split 12", unreleased demos, and some live trax - it's a great tape!! If you like their song "Nazis Raus" on Pushead's sampler, you'll enjoy their tape too! It's available for $4 (US, ppd, comes with airmail!) from Peter Zinner/ Quadenstr. 65-67/17/14/ 1220 Vienna, Austria or from Homal & Dani/ Hardtmuthg. 112/49, 1100 Vienna, Austria. EXTREM's style is influenced by powerful punk/hardcore/thrash, but they don't copy any style--they have their own ideas! Their lyrics mainly deal with exploitation, oppresion and life in general. EXTREM are frustrated that many people of today's society are completely over-valued (e.g., politicians, "stars", etc...)--people who earn absolutely too much money. There's something wrong in today's world: no one who earns 20 times more than a "normal" worker can be able to work 20 times harder so that his salary is justified. And because they have that much money, these people have the power in their hands - e.g., they can buy nature and destroy it. That's the same as if they would buy the air we're breathing. The problem is that we who have these thoughts are only a minority, and that the majority fucking elects the pigs who destroy everything cuz they (the majority) live in a big hoax... If there's anybody who wants to know more (or who knows more than EXTREM do), write to them!!

The DEAD NITTELS: In 1982 they released a tape (sold out), in '83 they recorded a 4 track EP which is still available!! Send $4 (US, ppd, comes with airmail!) to Manfred Schaeffer/ Stroheckg. 2/2/21/ 1090 Vienna, Austria. In July the DEAD NITTELS are going to record a new tape--watch out! They have a new guitarist, he's the best one they've ever had, and the band is better than ever before. Their style is influenced by British bands; they don't play thrash, but it's quite a fast style and I'm sure you'll like it. Their lyrics mainly deal with the daily problems of average

people, but also with politics.

CRUX are the former GRUFTROSEN (you can't translate this word exactly; it means roses that grow in a tomb. They played melodic punk/hardcore - a cool band!!!). The music of CRUX isn't as fast as the music of GRUFTROSEN, but it is still fantastic!! It has some psychedelic influences and some people say that there's a slight Peter and the Test Tube Babies influence in it. Their lyrics are in English and deal with the life experiences of the 4 members, criticism of political systems (e.g. South Africa), the insensibility of today's society... Politically they are against any kind of dictatorship, especially against the revival of fascism, and they want the people to be more politically aware. In the future they want to have many gigs, and if there is anybody in Europe who can organize gigs for them, they should contact Bastian Jagersberger/ Praterstr. 8/2/17/ 1020 Vienna, Austria. If the name of CRUX goes down well, they will probably release an LP.





Well, there are 3 or 4 more punk bands in Vienna but I don't know these people. If they think that they are important and the world should know about them, they should write a story about themselves.

Now to the only town where you can speak of a real "scene", though there are only 30-40 punx involved in it--Linz, Austria's third largest town. There has been a scene since '78, but it didn't show any activity. By the end of '83 Rainer started a zine (Der Kanaldeckel - the manhole cover), and a few weeks later Andi started one too (Der Verfolger - the persecutor). Also, H.G.W. formed, Linz's first hardcore band. The punx found a place where they could organize gigs themselves. The first gig was with H.G.W. (they split soon afterwards), but Rainer, Andi and a few others continued to organize gigs, which happen about once a month. The best known bands that played are Neurotic Arseholes, Inferno, Negazione, ZSD, Artless, B.G.K.... On July 6th there will be a gig featuring Scream (yeah!!). All bands which played at the KAPU were great and there hasn't been any serious violence or any serious kind of trouble at the shows. We always have a lot of fun! Band who are touring the southern German area and want to play at the KAPU should contact: Rainer Krispel/ Hoerzingerst. 44/ 4020 Linz, Austria or Andi Ehrenberger/ Hammerweg 68/ 4050 Traun, Austria. Rainer, Andi and a third punk called Albino are now doing a fanzine called Der verfolgte Kanaldeckel (the persecuted manhole cover), and #2 is already out. I'm writing for this one and only Austrian zine. Der Verfolgte Kanaldeckel is also a distribution company, so bands and fanzine people, send your stuff to them!!

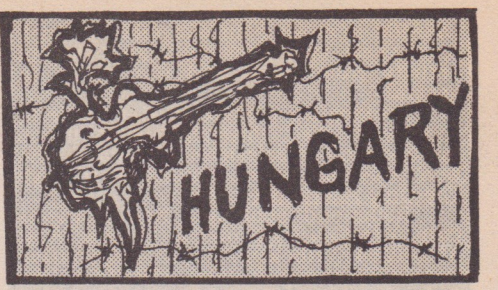
Rainer and Andi (very active people!) also play in bands. Rainer is the singer of FEUERLOESCHER (fire extinguisher). They started in the summer of '85, and their first lyrics were very funny. In February '86 they recorded a split tape with another band from Linz--the DEAD SOULS. They are more in the U2/Killing Joke field, but are supported by all local punks, and I can tell you they are worth a listen!! DEAD SOULS may be contacted through Didi/ Petzoldstr. 46/4020 Linz, Austria. The split tape hasn't been released because FEUERLOESCHER didn't like their lyrics anymore, and they also changed their name to DOD. Their lyrics are written by Rainer, and they are now very personal and political (influenced by Ian MacKaye and Rites of Spring). I have about 15 copies of the tape left to sell (that's ok with both bands), so anybody interested should send us $3 (US, postpaid airmail) to my address. The tape comes with a free booklet. Rainer has got a special motto--its in Italian: "L'amore insoddisfatto e la forca motrice mei" (unfulfilled love is my motive power)- he's the kind of guy who always falls in love with the wrong girls. Take it easy, boy!!

FEUERLOESCHER (oh sorry, DOD!!) play hardcore with American influences, sometimes slow and melodic, but mainly fast and sometimes they play high speed thrash (e.g. they cover 7 Second's "Regress No Way" at a fantastic speed!) In July DOD are going to tour Italy, and they'll also play Yugoslavia.

Well, 2 new bands have just started to practice--Andi plays the bass in one of them. I'm quite sure you will hear more from these bands!!

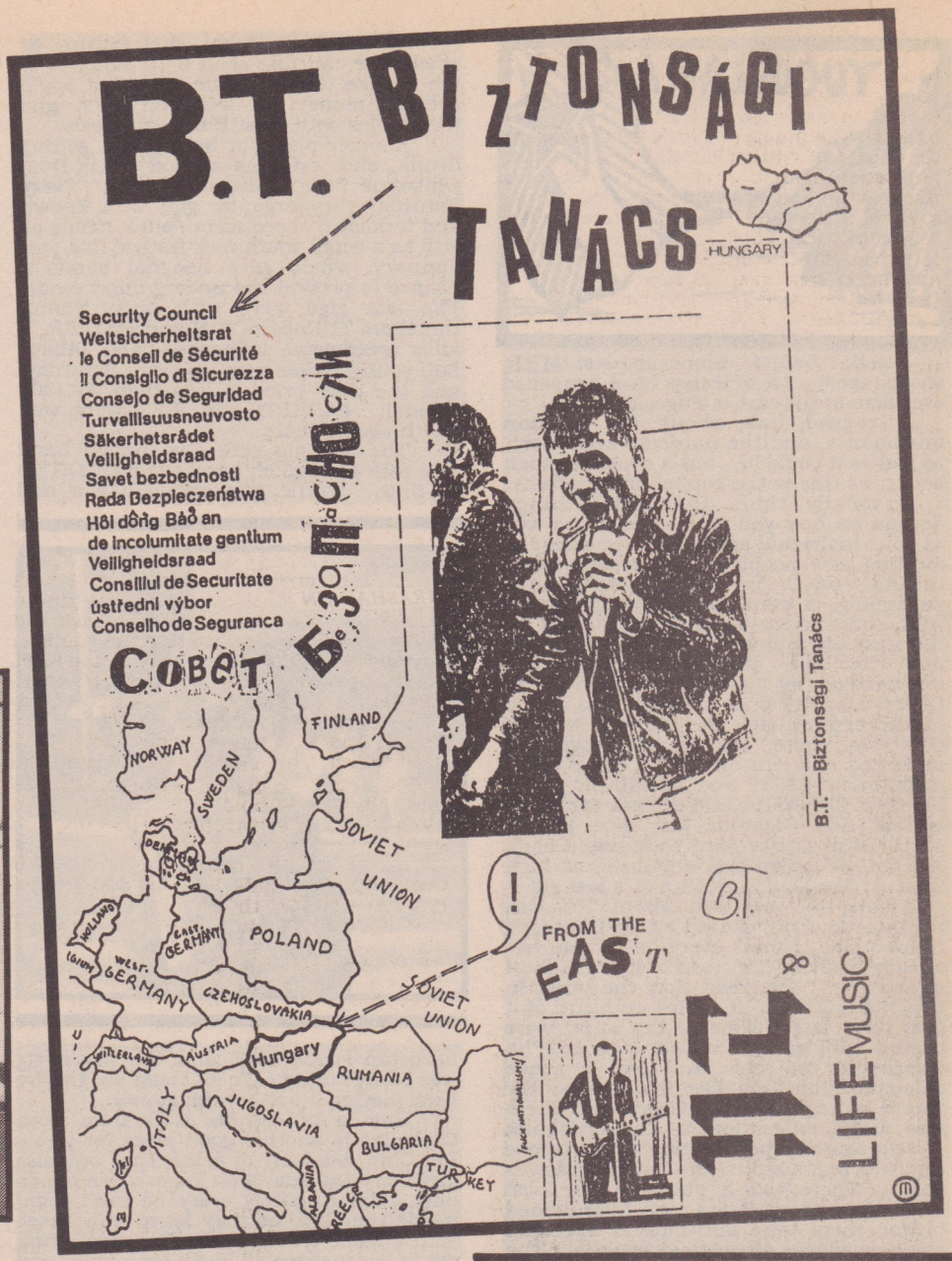
In Graz there's a band called AIDS FOR AFRICA, but I don't know anything about it - oh, one thing: A.F.A. will have a slight metallic influence.

OK, that's all. Don't forget to write us --we all love mail! Peace love freedom happiness understanding... Greetings from Dierk Rossiwall/ Ploesslg. 5-7/ 1040 Vienna, Austria



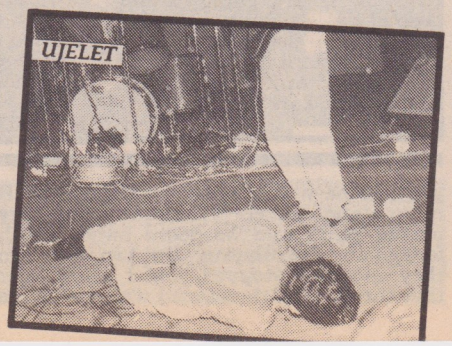
The following photos arrived too late for last issue's Hungarian scene report, but we thought we'd include them, as well as this list (for historical purposes) of all the Hungarian punk and hardcore bands from 1977-1986, both supplied by the band BIZTONSAGI TANACS:
NEUROTIC, INVAZIO85, DOGEVOK, RAZZIA, DER TROTTEL, ELHARITAS, PUNKRACIO, SOCK, AGRESSZOR, COMMANDO, ETA, T35, FULKE ES A NEGY PANCELOS, SLEIM, PALCIKA, QQRIQ, FEGYELEM, NAGYKABAT, MODELLS, BIZONY, KRETENS, TIZEDES MEGATOBBIEK, CPg, CHAOS, MARINA REVUE, UJ ELET, AURORA CIRKALO, KOZELLENSEG, AGYDAGANAT, ROMLAS VIRAGAI, VAGTAZO HALOTT KEMEK, 168h, LILA AKACOK, TAVASZI EBREDES, STADIUM, EGRI CSILLAGOK, MIKOZODHOZZA, RAF, LOPUNK, EGRI BIKAVER, DIE TROTTEL, HARLEMI BARANYOK, TEKNOSBEKA, MANOVER, HANGULAT, GUSZTUS, BIZTONSAGI TANACS.

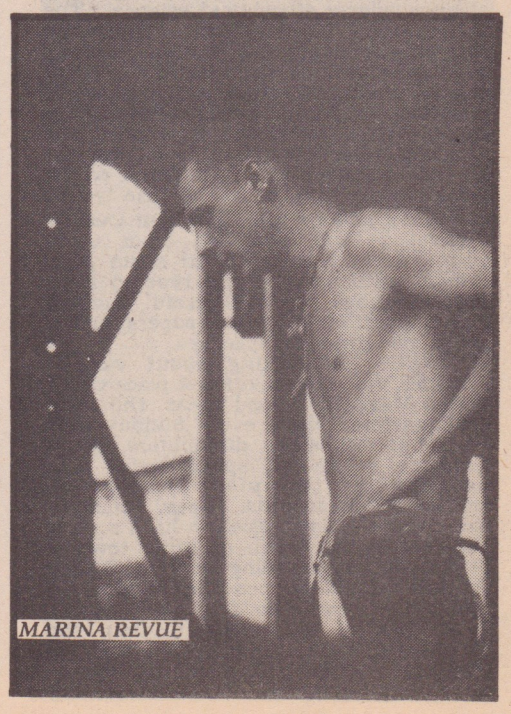
TIZEDES MEL A TOBBIEK



RIZIKO FUCKTOR

KRETENS


UJELET


MARINA REVUE

Hello there ! Since my last MRR scene report a lot of things have happened over here in the east of Yugoslavia.

Beograd has about one million inhabitants, and the hardcore scene isn't as bad as it could be - but it could be much better, as this is the capitol of Yugoslavia. I personally think that most things depend on how you look at them, as well as your individual activities. For example: meeting new people at the record store, taking part in hardcore/thrash, partygoing, or even just watching, helping with anti-nuclear speeches organized by the students and youth movement, taking part in the punk-rock "Tribune" (organized by youth movement at Dom-Omladine) or at least going to a good hardcore/punk gig. We ain't got a lot of gigs over here but all HC gigs are organized and run by punx. Some worth mentioning: CRIST and TOZIBABE gig at Flu Club, THRASHAGAIN at Dom Omladine and at Ada Ciganlija (an open place), MRGUDI at Dadov-Mini rock scene club, and lots of other gigs organized at high schools, like KONTEJNER A.D.'s last gig.

Now, let me talk about Russian nuclear radiation, caused by the Chernobil catastrophe. I think every one of you has already heard of it or read of it in the local newspaper. Now read how the punx in Beograd reacted to it. After we heard of it (two days later) some of the punx wore t-shirts with an anti-nuclear sign and "No Chernobil" on them and had a peace demonstration (just like that !) near the record store. Then we heard that there was a demonstration in the Ljubljana streets against the Chernobil catastrophe that was organized by the punx/hardcores there. There was a photo in the local newspaper about it too. As I mentioned before, there were anti-nuclear speeches at an academy of political science. The theme was "We don't want Chernobil catastrophe over here - stop building nuclear centers in Yugoslavia." A lot of people, including students, professors, scientists, punx, and newspaper reporters came. This was seven days after the accident. After three more days there was another meeting and an exhibition on the same theme organized by the youth movement and the SKC (Student Culture Centre). This went on from 6 to midnight, and they played some good tuneful punk music from time to time. Both meetings were successful and got good support on TV, in the papers, and in some politicians' TV speeches.

While I'm talking about various activities, I should mention a place called "Disco-Market", based near the SKC headquarters, where every Sunday from 10 to 1 record sellers, distributors, lots of hardcore punx and speed metal fans (modern-age hippies) come to sell/exchange records, tapes, fanzines, etc. I think it's very good to have a place like that in our town, no other town in Yugoslavia has anything similar. During the summer it's an open place, and in the winter they move it inside the SKC centre. Just thought I'd mention that the best-selling fanzines are MRR and Metal Hammer, and the best-selling records are thrash or metal-thrash. So - any record label or local distributor or zinemaker can just send 5-10 samples to me to take there. I'll be sure that you'll get the money. I work on trust and friendships with most European labels.

Another place for having fun, getting drunk, and watching a good gig is Dom Omladine ("the house of youth"). Every Saturday they organize gigs with known and unknown speed metal/punk bands as well as a small youth rock festival this past January, which gave Beograd bands a chance to present the underground scene. The last gigs were with noisy young thrashers THRASHAGAIN and HELLER, a killer speedmetal- influenced band. About 500 young people turn up every Saturday, and the door price is less than $1 (300 dinars). PANKRTI and NIET were well worth seeing there.

The last gig with any foreign band was with the Scotch band the EXPLOITED at SKC. Wattie was acting like a real

THRASHAGAIN

hardcore media star, and the whole gig was really boring. We all could see they've been playing it just for the money.

Just a ten-minute walk from Dom Omladine is another good place for gigs - Flu Club/Academy of Arts. They organize gigs every Saturday with Yugoslavian bands only. Unfortunately everyone can't come inside the club, as they let in only those with a membership card. But most punx get in because we all know each other and the people working the door. Their last gigs with DISCIPLINA KICME and PARTYBREAKERS were pretty good. DISCIPLINA KICME made their new video there too.

After my last scene report many Americans that I write to asked whether we have cool radio in Beograd. There

ZENMIN ZIBAO

used to be a cool show on the Studio B radio station called "Vibracije" where they played punk and hardcore bands, both foreign and Yugoslavian. But two years ago they suddenly stopped, and I heard later that the DJ was threatened with losing his job in a secret meeting so he decided not to play punk music anymore to save his job. On the other hand, much more information about the scene can be obtained on video tapes and TV. SKCentre and Youth Academy Film (a video organization) organized several good video

T.S.U.

parties and tribunes at Studentskigrad (a part of New Beograd) at at SKCentre where they presented Ljubljana Hard Core, Punk Rock - What's That ? (a video about BG punx), Angelic Upstarts Live in Beograd, The Great Rock-n-Roll Swindle, Borghesia, the Linije Sila video, Hit Meseca (hits of the month, done by Beograd television), and many, many more.

Before I start with the news on bands and zines, here's the address of aHungarian punk-type who plays hardcore/thrash bands from all over the world twice a week on Novi Sad radio station. If you send a sample of your music, he'll play it. His address is: Otof Fenjvasi/Baltakova 28/ 21000 Novi Sad, Yugoslavia. He plays a lot of American stuff.

There are about 15 hardcore/thrash-influenced bands, but I think only seven are worth mentioning - YUGOSLAV SUN, THRASHAGAIN, K.Z.V., ZENMIN ZIBAO, CRIST, REVENGE, and MRGUDI, as these bands really do something for the HC scene. They release demo tapes, take part in compilation tapes, as on my Beograd, O.K. ! tape (on No

MAGUDI

Profit Tapes), making contact with different people, and even doing their own videos.

THRASHAGAIN are a very young band with positive ideas. Two members are skaters, and the third one (the drummer) is the youngest - only 16 years old. They already have a three track studio demo, and by the time you read this they'll have finished their second. They'll soon be releasing a videotape of their own. Write to: Boykot Tapes, c/o Aleksic Igor, Izvorska 93, 11030, Beograd, Yugo.

YUGOSLAV SUN from a suburb of Beograd are better hardcore musicians, and also have a 4-track studio demo. They remind me a lot of early MDC, and for me they've been the biggest surprise in the 1986 Beograd scene.
Then comes K.Z.V., a tuneful four-piece thrash band, but they aren't as active in making contacts with people, except for giving info to fanzines. They have 2 garage demo tapes and have done a few gigs. The last gig was at Suboticka Hard Core Festa. Their address is Srdjan Nikolic Baki, Pariske Komune 59/13, 11070 Novi Beograd, Yugoslavia.

ZENMIN ZIBAO is, as far as I know, the only CRASS/CONFLICT type band whose members didn't give up playing in that style even after finishing army-service. But I think they should practice more if they want to have a good CRASS sound. They have good lyrics and two practice demos.

CRIST is a band that I used to play in after ARHIVSKA ZABAVA and DEATH OF POWER (total ultra thrash !) broke up. But now I play in GUIDO'S REVENGE, which is a mixture of speed metallers and thrash maniacs (me, of course). We will try to sound like S.O.D. and get gigs not for the money but for getting a lot of people involved. And getting lotsa bottles of beer, hooray ! Anyway, CRIST now plays as a trio with a new bassist. The guitarist is still Z Misterius (ex-NECROPHILIA). They have a studio demo, and sound like HUSKER DU. Perhaps they'll do a European tour this summer. Write to: Djurovki Z., Jovana Stojisavljevica 37, 11080 Zemun-Nova Galenika, Yugoslavia.

At last comes MRGUDI, a very good, tuneful, energetic punk band, which has a song on the compilation LP Ventilator 202 (SOLUNSKI FRONT is on that LP too). They have a 4-track studio demo, and soon will have another one. Their last gig was at Dadov-Mini rock scene club, and was very good even though not a lot of punx turned up. Write to: Petar/Predrag Ivanissevic, Mirijevski Bulevar 42, 11060 Beograd, Yugoslavia.

All the bands mentioned above are included on the compilation tape Beograd, O.K. ! (out on No Profit Tapes), which is available from me. Try to get it soon, it's a very good presentation of the Beograd scene in the first part of 1986 ! Some other bands here that have promise are T.S.U., U.R.D., STRESS, and UNIKATI (post-punk). For STRESS, write Stankovic Goran, Sime Milosevica 8, 11080 Zemun, Yugoslavia. For UNIKATI, Korolija Vlada, Radoja Dakica 59 A, 11080 Zemun, Yugoslavia.

And, finally, here comes the zine-scene. There's not much to say about it, because there's only three good zines. Akromegalija No 1 is done by Kora, and it's just punk gossip with some interviews. Posthumo And Idiot #2 and #3; and mine, 24 Casa #6, which covers the whole international scene, similar to MRR. If you want to contribute to my zine, feel free to send articles, reports, records or tapes to review, etc. My zine is written in English too.

About No Profit Tapes: if you need a good Yugoslav thrash/HC band for your comp tape or record just ask me to send you my free list of tapes. Please help our bands by putting out their songs on records because 90% of the bands would never have a chance to release a record on a Yugoslavian record label. Sad but true.
My adress:Fallout Products, c/o G. Obradovic, Strahinica Bana 43, 11000 Beograd, Yugoslavia.
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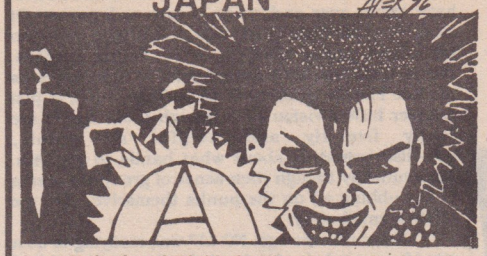
JAPAN



United and Divided: The New Attitudes

"The more I learn of the scene here, the less I desire to be a part of it." - John Weinstock, ex-JUNK SCHIZO vocalist.

Roughly around September '85, the US dollar took a huge plunge on the international market. This was, apparently, a move to help make American goods less expensive in foreign countries. The Japanese yen soared, in an effort to make Japanese products more costly abroad. I can't, however, see that much in direct evidence of falling prices among Western made merchandise. Imported foods and drinks are at the same old prices as a year ago. With the exception of petroleum products and natural gas, most all imported goods remain at last year's prices .The same goes for imported punk.

Tower Records, the US chain operation, deals most strictly with imports, the majority being major label releases. Believe me, their selection of independently produced punk and hard- core leaves much to be desired. The prices here, though still cheaper than domestically made wax, still haven't fallen.

UK Edison deals entirely with indie labels, as opposed to Tower Records. But like the former, the prices at UK Edison still have yet to fall. I suspect, no, I accuse these two shops and all other importers of reaping gigantic windfall profits. Greedy capitalists all.

Perhaps UK Edison's profits are at the heart of many new indies groups. The aforementioned John claims that UK Edison holds stock in major label Vap. While I can't prove nor disprove this statement, the fact remains that bands like KENZI, GASTUNK, and THE WILLARD have profited from the good offices of UK Edison and their huge ad campaigns and hype. Corporate conglomerate? Major indie label or minor major? By no means a small hardworking indie. The fault line between major acts and small young hopefuls spreads ever wider with no small thanx to the nice folks at UK Edison.

"I dislike hard core." - Akira, vocalist of NO LIP.

Since I was once a member of NO LIP, and Akira is still my friend, I don't mean to slag him, but his growing desire not to play gigs with hard core bands was one of the reasons I decided to quit the band. It didn't matter much, though, since the cream of Tokyo's hard core didn't seem too interested in playing gigs with NO LIP anyhow. Speaking of that cream, it seems to me that whenever I see a flyer or ad for LIP CREAM or EXECUTE gig, I'm sure to see the names GAUZE, S.V.S. or GHOUL tacked on it too. Never an Oi band, or '77 band or post-punk band.

Likewise, whenever COBRA gig, it's always with some other Oi-inspired band like SHUFFLE, I.B. SINGER, COCKNEY COCKS or NEW ROTEEKA. As bands get bigger, they also get more choosey about what bands to have support them- the end result being a divided scene with pockets of unity inside those divisions. Segregation? Yes, with more "us versus them" attitudes abounding. Two bands I can think of off hand, though, are seemingly eager to play any gig anywhere with any band. Those two bands? KENZI and LAST BOMB, tons of kudos to both.

"Thrash silly magazine!" - GAUZE, from the song "D.O.L.L."

The people at Selfish Music hate Doll magazine to the point that they won't advertise in the publication. Many bands working off that label have taken part in vicious attacks about Doll, and I myself have chimed in in the past. But to get an honest picture of Doll, we need to look at the three major magazines with punk and indie news: Doll, Takarajima, and Fools Mate.

The first few pages of all three 'zines contain glossy color pics of the latest and most popular "alternative" groups. Little difference there. Onward, we find articles and interviews with some of the groups we just saw in picture form. But while almost half of Doll has punk and/or hardcore groups, the other two have very little to do with punk or hardcore. Some of the interviews in Doll, though, are badly edited (censored?) to the point of losing details. But then again, name me one 'zine that doesn't edit articles and interviews, and don't say MRR! Tim has trimmed my reports in the past, not to the point of ruining them, but still, well, what does Tim have to say about it? Petty subject to bitch about, really. *(Editor's note - 99% of the 'editing' at MRR has to do with cutting out redundant material, non-local bands references, or just trying to make as many reports fit in as possible - Tim)*

What else do Doll, Takarajima, and Fools Mate have in common? They all print top ten lists of indie discs like even MRR does at the front. But the lists in Takarajima and Fools Mate seem to be hyped, with about 80% of the discs there UK Edison financed. The lists in Doll I think are more honest. Doll prints the top ten sales lists from three separate shops in the Tokyo area: Boy in Koenji, Disc Union and Fujiyama. I'd sooner trust the lists in Doll to be accurate.

What about ad rates? Well, Doll clearly has the cheapest ad rates concerning the three 'zines. That means some kids financing their own flexi can have more accessible advertising. In fact, the most interesting part of Doll for me is the ads. That way I can see what new records are coming out.

Sure, overall Doll is a pretty stupid magazine, but for those who hate it to exclude the other two from their attacks... I can't understand why.

"New queen of punk, Nickey!" - from the full page ad for WARRIORS debut EP and free gig.

Ages ago, GISM, GAUZE and THE COMES played a gig and not one soul showed up to see them. The same line up today could draw one thousand or more easily, simply because a) they are great fucking bands! and b) they didn't give up. That's basically the best way to be a big act here, you must have been around for a while, or at least have the shadow of previous bands behind you. If you're too late or missed this golden chance of a lifetime, then you must either have some good music (and fashion) or have a good following at gigs. Either way, good luck!

The best way to get big fast is to have financial backing from someone willing to take a chance on young unknowns. Hey, C.O.P. went this route, and so now have WARRIORS, previously known as THE ROAD WARRIORS. They are getting their financial backing from a shop called S.E.X. and with it the gap between honest, hardworking band and money-grubber widens. Sure, they probably will get big in about a year, and with their success will come more inspiration for more bands to go crazy on promotion, slick production and marketable appeal. Sometimes it makes me wonder if I'm the only one left in Japan with some sense of idealism. Maybe not; one of the reasons for the breakup of C.O.P. was their disgust at the way they got so big so fast. The band REAL are constantly having their ideas printed. They have been around for a while, but by keeping things lowkey and at an honest level, they are not to be included in the top ten sales potential bands list, despite their growing live audiences and

stage intensity.

"Selfish music for selfish people" - part of the CHAOS UK Japan tour poster.

When I first heard of Selfish Music, I mistakenly thought them to be a simple extension of the major label Vap. I have since been informed that

this is not true, and Selfish Music have no connection with Vap at all. I still like the quote, with a sort of fuck-you-and-we-don't-care feeling about it. Lots of new discs from this place, with fair to not-too-expensive prices and big yet not hyped ads to be found everywhere but Doll. And, as the name suggests, they are selfish about their music. Only hard core and thrash bands work off this label. All others are turned away. So we see that Selfish Music forms a small brick in the wall of division.

Since LAUGHIN' NOSE went major and abandoned their indie AA records, the band COBRA have taken over and made it into a Japanese Oi label. Another little indie, this time a true indie (no UK Edison money involved), is Neo Family Records. But in their ads, they always refer to themselves as the Neo Family "group" of bands. This to me, is just another little division even though those bands are really friendly and helpful as people, non-discriminating about what bands to gig with. Unfortunately though their sense of groupism seems to be rubbing off on the punks themselves. Let me relate a small story.

Some months ago, NO LIP was readying to do a gig. After sound check I decided to head out and find something to eat. Who should I run into but an old fellow punk aquaintance. So I told him about the gig.

"Are any bands from the Neo Family Group playing?" He asks.

"Not that I know of." I replied, since there weren't any.

"Well, I'll pass on the gig tonight then." he says. Shit! Hit me with a ton of bricks! I can see the point in going to see only the bands you like, but this dude's way of saying so pissed me off. Get the point?

Luckily though, only a small few on top of the heap are too image conceited about gigs and the like.I've met all too many people too eager to partake in gigs, records, etc. Don't want to do a gig simply because some other band you dislike is on the bill? Fuck the fuck off! I've played plenty of gigs supporting bands I don't much care for. Fuck these stupid divisions and stupid little pockets of unity inside the divisions. Hey, I know we all can't be into the same brand of punk, but this segregation is getting out of hand!

"I don't like Doll much either." - one of the girls at Shura fanzine.

I can't think of anyone who totally approves of Doll magazine, but only Selfish Music take any concrete action against them. In retribution, the office at Doll are excluding all Selfish releases from their yearly round-up of Japanese indies records. Wow, who started this war? Next they'll be mud-slinging worse than political campaigns.How about a small amount of cooperation once in a while? Even though I dislike the magazine, I wouldn't mind having my gigs listed in Doll's pages. The people at Shura are the same way I think, they try to put aside their disputes when working with those they dislike.

Shura is a small fanzine, with a press of 5000 or so. Their ad rates are cheap enough to be very affordable to all, and in the pages we find Oi bands alongside the hardest of the hardcore. From '77 to posi-punk to whatever, this has to be the most honest and hard working group of people I have yet to meet here. They put on gigs, and even have a video, "Hallo Gallo", out at the cheapest price I've seen yet for a video here. They are most indiscriminate about what bands to report on. I've seen biggies like GISM, LIP CREAM, THE COMES and ZOLGE grace their pages alongside younger unknowns such as ASYLUM, GENDO MISSILE, COCKNEY COCKS and the rest. As far as the real underground punk goes, as opposed to the more marketable bands, Shura (a.k.a. Woo) seem to be singlehandedly holding it together across Honshu island. More than full support from me, even though my support doesn't mean shit. In fact, my own opinions and views don't mean shit. This whole article was more or less based on my own observations and views, and largely from memory. Perhaps I've written some mistruths, or perhaps someone has felt I've slagged them unneededly. Then correct me, I've been the sole Japan reporter for about a year now, and my views might tend to be one-sided. I'd really love to hear from someone else here. Maybe the folks at Selfish Music would like to have their say, or the people at Doll or UK Edison. Please write in, lest my observations be considered as fact. OK? Take care of yourselves! Don't be too put off by my negativism, there is still a lot of good here. Bye!! Roger Armstrong/ 1416 Zama-shi Kanagawa-ken 228/ Japan

P.S. This morning's newspaper informs me that some importers are finally lowering their prices, and Tower Records was mentioned specifically. It seems the prices at Tower are dropping almost $1.00 per LP according to the report. Why has this taken almost a year? Will UK Edison follow suit? More on that in the future.

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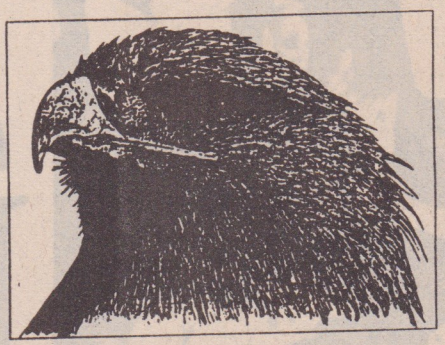

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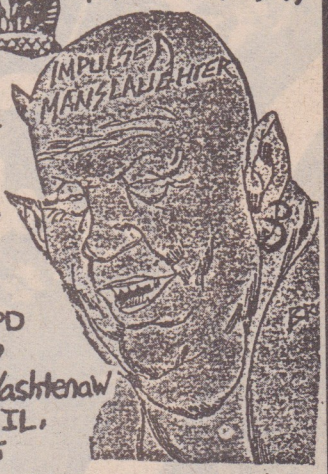

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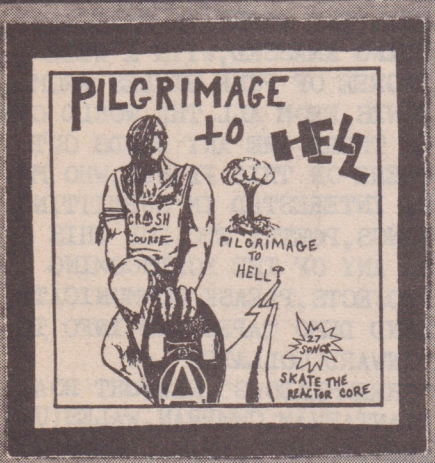

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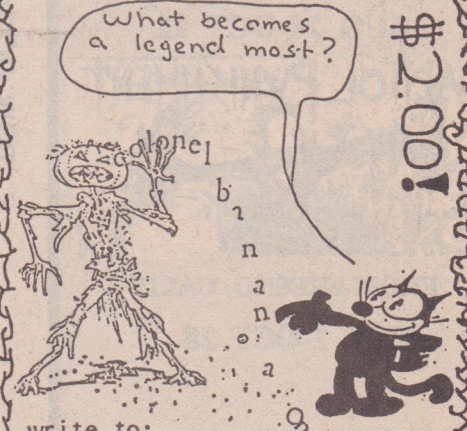

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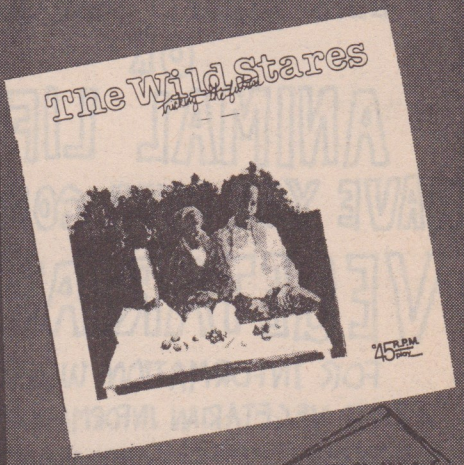

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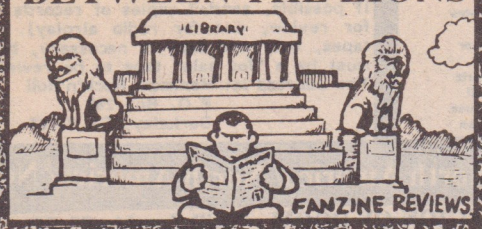

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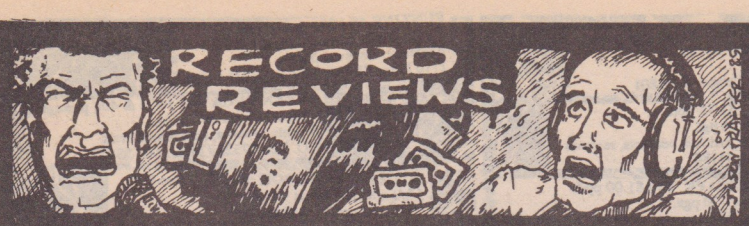

REVIEWERS
(JB) Jeff Bale
(MB) Murray Bowles
(Dog) Dogtowne
(WG) Walter Glazer
(Pus) Pushead
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

A.P.P.L.E. - "Neither Victims Nor Executioners" cassette

Proving there's more to NYC than street survival and "fuck you" lyrics. Fueled by strong female vocals, intelligent lyrics, and still powerful playing, there's a PENETRATION/ POISON GIRLS influence, but also more going on here - funk influences, folk rocks aspects (cover of "Blowin' in the Wind") and classy production. 8 songs, worth mailing away for. (TY)
($3 to A.P.P.L.E., 25 Van Dam St., Brooklyn, NY 11222)

AGRESSION - "Live at Undergroung Railroad" EP

Sounding much like a rockin' DOA, this particular live performance is AGRESSION is decent, though a bit disjointed at times. Guess I'm not one for most live recordings unless incredibly magic moments are caught, and in this case it's just an average performance. (TY)
(Super Seven Records, P. O. Box 1596, San Marcos, CA 92069)

ANGRY SAMOANS - "Different World" 12"

Finally some new material, a limited edition release (to entice a big label?) that is indeed a bit "different" for Metal Mike, Greg Turner and Co. While the five originals still have the trash edge, they don't have the thrash delivery. Harkening back to their 60's punk roots, these tunes are not frantic but are "love gone bad" garage -- snottiness fades to sadness. Includes folk-punk cover of "Somebody to Love." (TY)
(Bad Trip Records, no address)

BIG STICK - "Shoot the President" 12"

Following their effective 7"(included here with an additional track), BIG STICK pushes five guitar-oriented songs through a flanger, adds pounding drums, sprinkles demented vocals over the mix -- and what results is funny, wild rock that many PERE UBU fans might find agreeable. Interesting. (SS)
(Recess Records, 26-10 18th St., Astoria, NY 11102)

BITTER UPROAR - "Live from CBGB's" 12"

An eight-song posthumous release. Recorded in 1983, this is standard NY thrash, though I'm not sure why this particular release came about so late or what particular historical significance it contains to NY HC. Decent. (TY)
(Big City Records, 2329 Vance St., Bronx, NY 10469)

BLEMISH ON SOCIETY - "Safe Neighborhood" cassette

Here's a basic angry punk attack similar to S.F.'s SICK PLEASURE, with fed-up, hateful lyrics. Sounds great if you're totally pissed off. (WG)
($3 to T. Housman, P. O. Box 258, Tampa, FL 33601)

BLISTERS - "AM" cassette

Good ol' punk with a good amount of spunk. Four songs, RAMONES-ish vocals....a swell job overall. (WG)
(Bil Kleemeyer, Old Army Post Rd., Morristown, NJ 07960)

THE BLUE UP! - "We Are the Garden/ It's My Life"

Could this be the coolest all-female psych band from Minneapolis? Maybe the only? I like this mixture of the LYRES, FUZZTONES, and even SALEM 66 just fine. I just wish they'd kick up more of a ruckus - I get the feeling they may be holding back a little here. (Dog)
(Susstone Records, PO Box 6425, Minneapolis, MN 55406)

BOOM & THE LEGION OF DOOM - "Kill Zombies?" EP

This promising EP features impassioned screaming vocals over a bunch of frenzied, almost-interesting thrashers. The lyrics cover the basic punk-rock subjects, but it strikes me that bands like the QUEERS and E-13 have done a much better job with this kind of music. Adequate.(SS)
(Depression, 909 Upton Ave., Springfield, MI 49015)

CHRIST ON PARADE - "Isn't Life a Dream" EP

Delightful raw production sets the atmosphere for this five-song EP. The music is all set to a clean fast tempo and involves simple changeovers and stead beats. The vocals are shouted and represent an angry tone. Overall, this seems to have captured a strong DIY feel by bringing back some of punk's basic nature. (MS)
(Mind Matter Records, P.O. Box 421304, San Francisco, CA 94142)

CLAUDE COMA & THE I.V.'S - mini LP

Some great punk rock here. A 7-song release, lots of frantic power, great lyrics, and plenty of imagination. A punch in the face. (TY)
(Government Records, 6371 El Cajon Blvd. #26, San Diego, CA 92115)

CORNDORKS - cassette

These guys ain't no dorks, playing cool varied punk with an experimental edge. The lyrics are humorous and sarcastic, reminding me of the DKs or the CRUCIFUCKS. A totally great tape from the Iowan farmers. (WG)
(Midwest Side Story, 1046 Hall, Bettendorf, IA 52722)

CRO-MAGS - "Censored" LP

Heard they rip live, but this debut LP is heavier than livelier, and the weight takes its toll. Lyrics fall into the "life sucks" category, with little glimmer of imagination or hope beyond mere survival. They live up to their name. (TY)
(Profile Records, Rock Hotel, 740 Broadway, New York, 10003)

DESCENDENTS - "Enjoy" LP

From the masters of sex-starved geek rock comes a new 10 song LP filled with silly fast goof songs and power pop love songs. When I listen to this record, I get a mental picture of a high school teen love problem movie for which I think this LP would be an appropriate soundtrack. (MS)
(Restless Records, 1750 E. Holly Ave., P. O. Box 2428, El Segundo, CA 90245)

DRUNKS WITH GUNS - "Thirst for Knowledge" EP

Slow tempo but rough as hell garage punk. Definitely in the STOOGES school of grunge, a 5-song raw assault. Hear this is WHITE PROIDE minus the singer. (TY)
(Craig Thompson, P. O. Box 30512, St. Louis, MO 63116)

FACTION - "Epitaph" 12"

A posthumous release, six songs in all, including a cover of GENERATION X's "Your Generation" and MAMA'S AND PAPA'S "California Dreaming." The originals mix the FACTION's pop/surf punk style with a DOA-type hardcore sound, while the covers are credible. Good power. (TY)
(Doug Moody, P. O Box 1596, San Marcos, CA 92069)

FEEDERZ - "Teachers in Space" LP

The cover pic (of the space shuttle explosion) is only the beginning of the offbeat, twisted message. The music has thundering drums and the great combination of rockin' and experimental guitar work. The vocals are angry and slide toward an expected demented nature, but are demanding at the same time. A great documentation of how bad taste can be used for creative communication. (MS)
(Flaming Banker Records, 2000 Center St., Suite 666, Berkeley, CA 94704)

FIRST OFFENSE - EP

Really good mid-fast paced hardcore, a good variety of tempos, lots of oomph, that SoCal melodic thrash sound, and really tight playing all make for good listening. Mystic's new recording studio is way better than their Hollywood set-up, and this (along with a whole slew of new 7"ers) is proof. (TY)
(Doug Moody, P. O. Box 1596, San Marcos, CA 92069)

HAGS - "1980 Project" LP

This band covers typical MENTORS lyric territory with less satiric justification, and plays excruciating guitar rock with flailing leads that bored me to the point of wanting to make this sucker into an ashtray. But then, I realized that I might be able to trade it to my local used record store.... (SS)
(Bone Records, P. O. Box 2742, Garden Grove, CA 92642)

HALF OFF - "Same Old Story" cassette

Ultra-fast thrash similar to DRI or CAUSE FOR ALARM with personal and political words. The sound quality detracts a little, but with time, these guys could develop into an awesome force. (WG)
($2 to Jim, 349 Sunset St., Long Beach, CA 90805)

THE IGUANAS - "Living in a Vacuum/ Night of the Iguana"

This is the second record by the IGUANAS who were also on the Fresh Sounds Compilation #3. And again they bring out the heavy sound of the early STOOGES into the eighties. Sometimes the singer slips into a SISTERS OF MERCY tone but that can be forgiven for the simple grunge that's accomplished. One of the neatest records I've heard this year. (Dog)
(Iguana Records, PO Box 1142, Topeka, KS 66601)

LUDICHRIST - "CBGB Off the Board" cassette

This live tape show New York's LUDICHRIST at their best, with wailing guitars, jarring tempo changes, and mindblowing power. Get some of this screaming intensity on vinyl. (WG)
($6.50 to CBGB, P. O. Box 1102, Cooper Station, New York, NY 10276)

MASTERS OF THE OBVIOUS - "Turn Your Head and Cough" cassette

JAN AND DEAN meets the RAMONES? Yup. Since I'm a fan of '50's music, and that NY quartet's '77-ish sound, I enjoyed this, especially the silly lyrics. A whole lotta fun. (WG)
($2 to Motoverm, P. O. Box 53133, New Orleans, LA 70153)

MY DAD IS DEAD - "And He's Not Going to Take It Anymore" LP

Basically this is a one man show by a guy named Mark Edwards who had drummed with a number of Cleveland punk and garage bands. Normally I tend to hate these one-man solo albums but this is a kicker. If you've ever heard bootlegs of very early JOY DIVISION before they discovered the recording studio, then you have an idea of what this sounds like. Rough, murky guitar sounds with great shitty production. (Dog)
(St. Valentine Records, PO Box 79116, Cleveland, OH 44107)

MECHANICAL BRIDE - "Keep Walkin'/Lullabye"

Psychedelic tinges weave their way through these two songs, which have strong female vocals and an agreeable sense of melody. These tracks don't really take off into orbit, but the A-side rocks solidly and the flip boasts a pleasant, up-tempo ballad. I liked this. (SS)
(Staccato Dysdain, 1230 Grant Ave., #105, San Francisco, CA 94133)

NEWD - "Harry Tracey is Dead" LP

Largely juvenile lyrics (except one song, "Distracted from the Truth," which shows some subtlety and thought) set to older garage and punk tempos. Well produced, though with such a trashy aesthetic, perhaps it should have been cruder. (TY)
(Forefront Records, 280 Fairmount Ave., Chatham, NJ 07928)

NO FX - "So What If We're On Mystic" EP

A very hot mix and sound (I know, I know..."but they're on Mystic"...It's still hot), and eight really ripping thrashers, no metal, lots of power. Good record. (TY)
(Doug Moody, P. O. Box 1596, San Marcos, CA 92069)

POISON IDEA - "Kings of Punk" LP

At long last it's out, and well worth it. Proving that life exists after metal (or at least hardcore does), this is a power-paced assault without a tinge of dinosaur damage. Very pro package by Pushead, though there's no lyric sheet included, and Tom Roberts has got be seen to be believed. A powerful punch. Now....if they'd only tour. (TY)
(Pusmort, P. O. Box 701, San Francisco, CA 94101)

PREVARICATORS - "Detente" LP

Because some people can't really appreciate the fine art of sarcasm and irony, the PREVARICATORS have been too easily dismissed as a joke band or maybe just jerks. Too bad, because this is one band that consistently gets better with each new relase. With both their sharp, pointed lyrics that attack stupidity and their full-charged guitar thrust, I keep getting reminded of NAKED RAYGUN at their best. (Dog)
(Disrupted Records, P. O. Box 14742, Richmond, VA 23211)

RAMONES - "Ramones Aid" 12"

"Crummy Stuff" is the draw here, though not really a knockout with tinges of synth here and there. "Something to Believe in" rears its ugly head again, and the painfully slow rock number, "And I Don't Wanna Live this Life" is the finale. (TY)
(Beggars Banquet)

SS-20 - "More Government Now" LP

This debut LP comes across with a good measure of honesty and credibility -- and that would be enough, but there are some catchy melodies mixed in with fine lyrics to make this album a winner. This is punk in the best sense of the word: aggressive, original, and committed. Most of the songs are nifty, too. A strong release. (SS)
(No Pretense Records, 3578 Burch Ave., Cincinatti, OH 45208)

SACRED ORDER - "E Ticket" LP

After all these years, SACRED ORDER finally get their own vinyl out. Sounding very little like their tapes of yore, the thrash is gone and is replaced by a heavy rock/punk sound. On some of the songs, they make it work as an early punk sound emerges predominant. But on many tunes, the old rock blues-based riffs just don't cut it. Enough with this early '70's rehash. (TY)
(Doug Moody Productions, P. O. Box 1596, San Marcos, CA 92069)

SAND IN THE FACE - LP

SAND IN THE FACE have a hard-sounding DOA structure to begin with, but they're not afraid of diversity and melody. They seem to mix both HC thrash with mid-tempo early punk sounds that recall th best of the ALLEYCATS and X. (Dog)
(Twisted Records, c/o ILA, P. O. Box 594M, Bayshore, NY 11705)

7 SECONDS - "New World" LP

Two different recording sessions are mixed together here -- one done in DC in '85 by Ian MacKaye, and one done by BYO in L.A. in '86. The DC sessions rock hard while maintaining that 7 SECONDS melodic appeal, while the L.A. tunes are decidedly more commercial sounding, with a U2 influence. Fortunately, 7 SECONDS makes even these tunes sound great live. (TY)
(BYO, P. O. Box 67A, Los Angeles, CA 90067)

SIX AND VIOLENCE - "Lettuce Prey" cassette

Insanely silly! This is rockin' punk with lyrics about religious surfers, urinating, vanilla ice cream, and other topical subjects. Also memorable are the hilarious elements between songs. A total crackup! (WG)
(Kurt Stenzel, 45-51 Zion St., Little Neck, NY 11362)

SKULL - "The WIll to Succeed" cassette

Grungy marching thrash with hoarse vocals similar to NEGATIVE APPROACH. This tape contains six speedy blasts plus a slow grinder which stands out from the rest. (WG)
($3 to Skull, 47 Wildwood St., Winchester, MA 01890)

SNOT - "Slaughterhouse"EP

Out of Texas blazes this eight song ripper. Owing some of their sound to fellow Texans DRI and the OFFENDERS, I think you can form an idea of how they rock. Hot! (TY)
(KML Records, Box 9391, Pensacola, FL 32513)

SOMEHTING EVIL - "Die Children Die/The Great Winnipeg Riot"

While metallic in the beat (and perhaps the growling vocals), the overwhelming feel of both tracks is power punk a la '77. Hard heat, powerful but non-metal guitar, and decent lyrics. (TY)
(Headbutt Records, P. O. Box 131, Stn. L, Winnipeg, Manitoba, CANADA R3H OZ4)

THC - "Killing for Peace" cassette

Full speed ahead metalcore, with a couple straight HC numbers as well. Lots of power and tempo changes make this a hot tape from these Bay Area bangers. (WG)
(Vincent Charles Reese, 1072 Elaine Ave., Livermore, CA 94550)

TRIPOD JIMMIE - "A Warning to All Strangers" LP

The second LP by the group led by ex-PERE UBU guitarist Tom Herman. The trick here is sharp, clear mix of the early UBU paranoia and the driving punk/funk edge of the MINUTEMEN. All the hooks and melodies are defined and stick with you long after the music's over. Tasty. (Dog)
(All Ball Records, no address)

VARIOUS ARTISTS - "First Comes the Beat" EP

A Buffalo area comp, featuring punk and garage trash. Thoroughly enjoyable, raging madness, a must for all indie collectors. Features PAINKILLERS, PEOPLE'S FRONT, POKACON, TEMPLE OF CHUD. (TY)
($3 to Non-Licensed Fun, 59 Laurie Leg, Williamsville, NY 14221)

VARIOUS ARTISTS - "It Came from the Garage" LP

A really great garage compilation featuring all midwestern contemporary bands. Sounds range from '60's punk, surf, mid-'70's punk, psychobilly, and beyond. Hot stuff from MANGOS, ELVIS HITLER, MYSTERY BLUES, 3-D INVISIBLES, and lots, lots more. (TY)
(Metro America Records, P. O. Box 37044, Detroit, MI 48237)

VARIOUS ARTISTS - "Mystic Sampler #3" LP

Apparently Mystic does still consider these samplers necessary. This one includes tracks from other recent Mystic releases by GOVERNMENT ISSUE, WHITE FLAG, PTL KLUB, ILL REPUTE, MENTORS, FACTION, AGRESSION and several samplers. Me, I'm unconvinced. (TY)
(Doug Moody Productions, P. O Box 1596, San Marcos, CA 92069)

VARIOUS ARTISTS - "Recorded Live off the Board" LP

A comp LP taken from the various tapes being released by CBGB as well, Lots of pop/new wave/trendy stuff, and the only redeeming cuts are by LUDICHRIST. (TY)
(CBGB Records)

VERBAL ASSAULT - "Learn" 12"

Musically, a close relation to early MINOR THREAT crossed with that of a younger DAG NASTY. If you groove with this strong melodic HC sound and personal lyrics, then there's a good chance you will enjoy this new 7-song release. An energetic and sincere effort. (MS)
(Positive Force, P. O. Box 9184, Reno, NV 89507)

VIOLENT TUMOR - EP

Found this in L.A. with no pic cover, saw it had eight really short songs, and took a chance. Glad I did. While not spectacular, these songs are rapid-fire blasts with gnarly vocals, and lots of energy. Inscription on B-side vinyl: "Skinheads sing in nuke rain." (TY)
(No address)

VIRULENCE - "Promise is Shot" cassette

Sounds like SSD in their "Get it Away" days: piledriving thrash and slower bulldozing noise with personal/positive lyrics. It rocks, and the price is right too! (WG)
($1.50 to Virulence, 22702 Reinosa, Mission Viejo, CA 92691)

International/ International/ International/ International/ International/ International/ International/

AOA/OI POLLOI - "Unlimited Genocide" split LP

On this great Scottish release, AOA sport seven songs centered around a fast thrash sound that is well defined by all the instrumentals; the vocals are shouted and keep up to the music's pounding pace. OI POLLOI shred out all six songs, all of which are no less than enthusiastically executed -- clear, melodic, hard-hitting music. Raging! (MS)
(COR Records, Box 333, 37 Stokes Croft, Bristol, BS2 3PY ENGLAND)

A WITNESS - "Loudhailer Songs" EP

These guys remind me of really early FALL with a rhythm machine. Screaming to whispers vocal prowess, strong lyrics (I do wish they'd included a lyric sheet), noisy, stark and intense. I'd rather hear a real drummer, but this is definitely a refreshing release for lovers of early Brit post-punk. (RS)
(R. Johnson Records, 1 Sandown Rd., Hazel Grove, Stockport, Cheshire, SK7 4SH, ENGLAND)

ANTI-TROUPAU COUNCIL - "A Way Out" LP

This Greek band is able to perform various styles, paces and moods very well. There are early punk -- hook laden -- rockers, psychedelic punk tunes and slower melodic crooning. And all of it has strength of arrangement and intensity. Quite eclectic and all in all an absorbing record that has some great moments. (RS)
(Pegasus Records, c/o International Record Exchange, 301 N. East River Rd., Des Plains, IL 60016)

APOSTLES - "Punk Leftovers" cassette

Sounds like a more inaccessible version of the SUBHUMANS UK, combining different sounds and thoughtful lyrics. Personally, I liked the words better than the music. (WG)
(No address, ENGLAND)

ASTA KASK - "Live" 12"

This posthumous release captures ASTA KASK in eleven songs recorded live just this year. Sound quality is good, the performance spirited, and songs up to that trademark quality. Can't say it captures all the excitement, but it will have to do, won't it? Get this record.(SS)
(Rosa Honung, 100 44 Stockholm 70, SWEDEN)

AUSWEIS - "Victimes" 12"

This French band has a knack for hard-edged post-punk with a good sense of energy, even if they uncharacteristically lag behind in the melodic sense. "Gom Jabbar" is a slow, tasteful dub, though the other three songs are more spirited. (SS)
(Dist by Red Rhino, Cartel)

BRISTLES - "Free the Prisoners" EP

A fine release from a new BRISTLES lineup. On this EP, there are two catchy '77-style punkers and one good thrasher. All the songs have power and definite singalong potential. Another winner from Rosa Honung. (JB)
(Rosa Honung, P.R. - S10044, Stockholm 70, SWEDEN)

BROKEN BONES - "Never Say Die" 12"

Three more metallish hardcore tunes, the title track plus "10, 5 or a Dime" and "Gotta Get Out of Here." The latter is the hottest except for the little guitar flourishes. Guess they're good at what they do. (TY)
(Fallout Records, ENGLAND)

CAPTAIN FUTURE & THE ZAP GUNS - "Explores Inner Space" EP

Fun, goofy psych outfit that has just a trace of the early '79 English punk rock sound. You can even hear a trace of JOHNNY THUNDERS hiding in the sneering of their singer. (Dog)
(Dead Beat Records, SWEDEN)

NICK CAVE AND THE BAD SEEDS - "The Singer" EP

I'm sure there are plenty of die-hard fans out there that'll think this is cool but as far as I'm concerned this is a big yawn. Four folk songs where NICK CAVE sounds like more like HUMPERDINCK or BELEFONTE, string section and all, rather than his down and dirty self. Oh well. (RS)
(Homestead Records, P. O. Box 570, Rockville Center, NY 11571)

CELIBATE RIFLES - "Mina Mina Mina" LP

This is the second LP by this Australian band and it contains some remixes on certain songs, very different from the LP (their third) reviewed last issue. Anyway, this band follows all the great traditions set down by hands like the MC5, STOOGES, RADIO BIRDMAN, and the SAINTS. Some outstanding, hardhitting rock with even some soft ballads thrown in. (Dog)
(What Goes One c/o Homestead Records)

CHALLENGER CREW - "Start in Den Tod" cassette

Strong crash-and-bang stuff here, with lyrics in German and English. Impressive, with lots of drive and power, especially on "Weibt Du Es?" (WG)
(Dolf Mermannstadter Jun., Salzmannstrasse 53, 8900 Augsburg, W. GERMANY)

CLASS WAR - "Better Dead than Wed!" EP

An interesting mixture of musical influences and strong, simple lyric message. Side A features one mid-tempo guitar chant punk song and one polka poetry number, while Side B lets out a dance/rap tune dominated by a repetitious horn riff. Nothing that outstanding, but the ideas and effort shouldn't be ignored. (MS)
(Mortarhate, P. O. Box 467, London, E5 8BE, ENGLAND)

CREEPS - "Enjoy the Creeps" LP

Positively lives up to its title. This is a must for any fan of Swedish garage, or any garage music. This swirling, howling mess of psych/R&B power has all the elements of a classic. I can hear the best bits of the YARDBIRDS, VAN MORRISON, and THEM, even the ZOMBIES, but these are all brought up to date to make a sound that should have the NOMADS looking over their shoulder for a long time to come. Essential. (Dog)
(Tracks on Wax, Box 2175, 53102 Lidkoping SWEDEN)

DER DURSTIGE MANN "Sauffen Macht das Leben Spaß" LP

Alcoholic sickness infects every one of the songs on this loose, funny, disjointed, and original album. One first-rate thrasher, "Wandertag in der DDR," leads off an assortment of predominately medium- to slow-tempo singalongs that have primitive production, and sound like the band is drunk. And, yes, it's just as engaging as past DURSTIGE MANN releases. (SS)
(Wasted Vinyl, D-6293 Lohnberg, Obertorstr. 6, W. GERMANY)

DR YOGAMI - "Plastic Surgeon/ Flamin Groovies"

Though DR FEELGOOD didn't really use too much of the electric organ in their bluesy pub rock sound this band still manages to recapture their grimy street sounds. Only trouble here is that their tribute to the FLAMIN' GROOVIES on the flip is just pedestrian at best. Classy but not a classic. (Dog)
(Third Train Records, c/o Amigo Music AB, Box 6058, 102 31 Stockholm, SWEDEN)

EX - "The Spanish Revolution" double 45

Actually much more than two 7" records, there is a full-fledged several hundred page, highly produced book sandwiched between them. The theme is obvious, covered from an anarchist point of view, printed in both English and Dutch. Musically, there are traditional Spanish songs updated in a CRASS-like manner -- really vital. GREAT package. (TY)
(Galgenstraat 4a, 1013 LT Amsterdam, HOLLAND)

FOUR BY ART - LP

A respectable start by this Italian neo-psych combo that leans heavily on harmonies and organ-based melodies. A nice little change, as most garage bands tend to be heavy on the guitar - this has a feeling more like QUESTION MARK & THE MYSTERIANS mixed with early SALVATION ARMY. Bears up to repeated listening. (Dog)
(Electric Eye Records, no address)

FUNERAL ORATION - "Survival" EP

Although the band has reformed and has had some line-up changes, their patented power sound comes across as strong as ever with the release of these four songs. Combined melodies and loud thrash come forth with harmonizing vocals and straight-forwards lyrics, all making up this band's creative sound. (MS)
(P.O. Box 8887, 1006 JB Amsterdam, HOLLAND

G.A.S.H. - LP

This all-female band from Australia forces out a tough, grungy guitar sound and some nasty vocals -- and I admired the lyric concerns, too. It's too bad that the melodies follow the same minor-third guitar progressions song after song. Extremely repetitious, which is too bad, because I was hopeful about this band. (SS)
(Reactor Records, P. O. Box 623, Camberwell, 3124, Victoria, AUSTRALIA)

GUDON - "Stoic Violence" EP

Waging warfare of rampant guitar wails with deep barking vocals, that has a pace quickly grabbing your attention with sharp intent. Sheer exertion to keep a upfront attack of blazing instrumentation with the proper noise of the wicked voice to sink his chompers in your brain. (Pus)
(Music Visions, JAPAN)

HELLO HELL - "Yello Yell" LP

This is too obvious. What we have here is the same people who've listened to a lot of the BIRTHDAY PARTY. But hey -- that's not all band, because some of these tunes get way down, in a good way. I like "Ex" the best and the rest are okay,but tend to be a little tired. (RS)
(Creep Records, 64 Megistis Str., 11364 Kypseli, Athens, GREECE)

HUNGRY FOR WHAT - "The Shattered Dream" LP

Combining tracks from their LP and 12" (released in Europe), this domestic LP introduces their pop-punk sound to American audiences. From Switzerland (originally in a '70's punk band SOZZ), these guys combine power and great tunes into an early CLASH-like sound. Excellent. (TY)
(BYO, P. O. Box 67A64, Los Angeles, CA 90061)

KINA - "Cercando..." LP

Blues, thrash, HC thrash, fast punk, pop punk, jazz speedcore... you name it, they do it. For such a variety of influences, KINA seems to pull it off, lending their "sound" to all styles, providing a continuity. Eclectic and yet maintaining an edge. (TY)
(Blu Bus, c/o Sergio Milani, Via Bramafam 14, 11100 Aosta, ITALY)

L.S.D. - "Destroy" flexi

Snarls of garage hardcore rawness with tinny guitar distortion overblasted by growling vocals. Hoarse, rough, yet still kicking it out, this Japanese band runs for that total graunch sound, and do it well. (Pus)
(ADK Records, JAPAN)

L'ATTENTAT - "King of the Neighborhood" LP

I liked their single a whole lot, especially the way it mixed the hoodoo-based blues into a hybrid of both the CRAMPS and the BLASTERS. And even though all the songs here are the same straight-up no bullshit, I get the feeling this sound is better on a 7", where on the LP it seems just to go on too long. (Dog)
(Circo Do Records, Overtoom 1280-1054HN, Amsterdam, HOLLAND)

LEBERWOHLSTAND - "Schizophren" cassette

A studio/live tape of speedy driving HC, comparable to AOD with singalong vocals and catchy guitar work. Lots of power, clean production, a great first effort. (WG)
(c/o C. Bucher, Peterstr 58, 2940 Wilhelmshaven, W. GERMANY)

MANIACS - "The White Rose of Resistance" LP

These 12 songs from this veteran German band pound out the melodies and harmonies, combining them with a nice raw edge. The vocals carry politically concerned lyrics smoothly and stand aside while several Oi rooted chants step in. Catchy and rockin'. (MS)
(Mulleimer c/o Sonic, Georg Treber Str 58, 6090 Rüsselsheim, W. GERMANY)

MARYLAND COOKIES - "Don't Lie to Me/Into the Primitive"

This has a much fuller sound than most Swedish garage bands. But the thing that impresses me the most about this record is the fact that this band doesn't try to sound like they live in the United States. This is the one neo-psych band from Sweden, besides WILMER X, that doesn't mind having an accent. And musically it's a little more hard-edged, like WILMER X or the NOMADS. (Dog)
(Rainbow Music Records, Hostvagen 5, 171 Solna SWEDEN)

MELODY MASSACRE - 12"

Okay CRAMPS-type psychobilly. Nothing new, but decently done. Not much else to say -- oh, yeah, six songs. (TY)
(Soundwork Records, 95 Rue Van AA, 1050 Benelux, BELGIUM)

PART TIME PUNX - "I" cassette

This band, with their off-tune brand of brisk, almost catchy punk, shows the touch of ERIC HYSTERIC in the demented, almost drunken production. Has an aggressive spirit, some personality, and very little else. (SS)
(No address, W. GERMANY)

PETER AND THE TEST TUBE BABIES - "Key to the City" 12"

The title track is the only studio cut, and takes up the entire A-side. It's very long. It's not very interesting. It would be just passable if it were a quarter as long. The B-side contains four live tracks, largely uninspirational save for "Vicars Wank Too" which shows the most pep on this slab. (TY)
(H.P. Records, ENGLAND)

PISSED BOYS - EP

Decent melodic punk a la '78-'79, vocals way out front with good back-up singing, okay power, simple beat (though variable), and good lyrics. Fancy bass playing at times. (TY)
(A. D. Wallhalbinisel 27, 2400 Lubeck, W. GERMANY)

PLASTIC SURGERY - "Rivolta" EP

A three songs Oi job, with only the title track showing some spark and originality. I've heard that Italy is the only European country where it's not safe to assume skinheads are fascists, so let's not make that assumption here. (TY)
(Europa Records, ITALY)

POTENTIAL THREAT - "Demand an Alternative" LP

A highly political release, but sadly missing a lyric sheet. Contains some reworkings of their debut EP, as well as lots of new material. While amply competent, there's something a bit lacking in the overall sound -- perhaps a thin mix. Otherwise strong but unimaginative thrash. (TY)
(Mortarhate Records, Box 448, Eltham, London SE9, ENGLAND)

PRESSURE DROP - "Daddy Buy Me A Rifle/Guinea Pigs"

An early CLASH sound on both sides, though it's not just limited to that early punk derivation. Good tunes, good playing, not too nostalgic. (TY)
(Probe Records, ENGLAND)

PUSHTWANGERS - "Here We Go Again" LP

I like this smooth mix of pop and garage sounds but again, I think it's a case of not really working up a sweat. I know this band can do better as evident on the track they released as a single, "Love for Everyone" -- complete with stinging guitar lines and an effortlessly smooth melody. I'm still on their side but we'll have to see after the next one. (Dog)
(Amigo Musik AB, Box 6058, 102 31 Stockholm, SWEDEN)

ROSE ROSE - "Emotional Disturbance" 12"

Too totally insane! Rapid polishes of tight, well matched speedcore that charms with a quick, powerful shine. Reminiscent of GASTUNK with a hauling fury, this Japanese three-piece have combined all the right elements for the ultimate punch. Metallic bites whine as the music charges forth with a shrilling vocalist hurling lyrics outward. (Pus)
(Dogma Records, JAPAN)

S.Y.S. - "Hell Near" 7"

Great power-packed Japanese pulsations with charismatic melodies. Medium paced with metallic guitar bits, crazed to one end, drums continually smashing the beat together. Has the right punches to grab your attention and hold it. Fun and pleasurable. (Pus)
(Selfish Records, JAPAN)

SIC BOY FEDERATION/GG ALLIN & THE SCUMFUCS - cassette

A split cassette featuring SIC BOY FEDERATION on the A-side, basically thrashy noise punk from Britain with a few catchy sound effects thrown in. The B-side features the relentless GG ALLIN AND THE SCUMFUCS, get the picture? (RG)
($4 to Little Dick Tapes, Box 666/Full Marks Bookshop, 37 Stokes Croft, Bristol BS1 3PY ENGLAND)

SINNERS - "Hotshot/ I Won't Take That From You"

One hot little smoker from Sweden's neo-psychedelic side. There's an angry, gruff vocalist who can keep his own over the hard fuzz charging garage anthem. He does this because he can sound like both the singer from the PRETTY THINGS and even VAN MORRISON rough rhythm and blues side. Just great. (Dog)
(Teenage Kicks Records, Box 11011, 22011 Lund, SWEDEN)

SPRINGTOIFEL - "Tanz Der Teufel" LP

Sadly, I didn't really pay attention in my high school German class otherwise I would be able to figure out just exactly what these punters are singing about. Still, the music and the feel, a strong early sing-song oi feel - like SHAM 69, are both driving and passionate. Most of the stuff marches along at a good clip, both the harder thrash tunes and the slower bigger punk sounds. (Dog)
(New Age Records, Hohenstaufferstr. 27, 7070 Schwabisch Gmund, WEST GERMANY)

STATE OF DECAY - "A Step in the Right Direction" cassette

A hot nine-song release of hard thrash and 77-ish punk with lyrics concerning war, oppression, animal rights, etc. The standout cut is "Apathetic Reaction," a biting critique of the scene. Cool. (WG)
(State of Decay, 4 Johnstone Ave., Clydeback, SCOTLAND, G81 1DQ)

STOMACH MOUTHS - "I'm Going Away/ Eegah/ Cry"

More 60's retro from Sweden - actually pretty cool stuff here, with rave-up vocals, trashy sound and even... a farfisa organ that doesn't sound nu-wave. "Eegah" is fully charged instrumental that has the sound of going right over the edge. Very cool and on blue vinyl. (Dog)
(Got to Hurry Records, Yxmedsgrand 4, 11127 Stockholm, SWEDEN)

SYSTEMATIC DEATH - "Flash Back" EP

Pages of turbulent thrash jamming into a quick dose for a fiery combustion. Full speed ahead split second blisterings hit hard with the total effect as the vocals spits out the speed lines. Maniac drums pace the rabid guitar work to keep the storm a thundering. (Pus)
(Selfish Records, JAPAN)

TOY DOLLS - "Georgie's Gone to Jail" 12"

Two tracks from their LP (the title track and "Idle Gossip"), the former sounding like early 999 (according to Lydia), and the latter is a classic TOY DOLLS rave. Then there's the bonus track, the title track again, but sung in Japanese. I've heard it all now. (TY)
(Volume Records, ENGLAND)

TOZIBABE - "Dezuje" EP

TOZIBABE straddles that line between riffy punk and hardcore energy with their sheer enthusiasm, and I found these four simple songs even more engaging on multiple listenings. Good female vocals and a distinctive instrumental sound make this a fine debut release. (SS)
(Zalozbs FV, Kersnikova 4, 61000 Ljubljana, YUGOSLAVIA)

TZN XENNA - "Dzieci 2 Brudney Ulicy/ Ciemny Pokoj"

Two hard-driving tunes in a tough early punk style but with HC's zip. There's subtlety as well as power, making this not just collectable because it's from Poland. Not only that, it's out on the official state label, with a picture sleeve. (TY)
(Tampress Records, POLAND)

VARIOUS ARTISTS - "Beograd, Ok" cassette

Here comes a good, concise comp. from Yugoslavia, featuring six acts who favor the straightforward hard and fast approach. Honorable mention goes to MRGUDI and YUGOSLAV SUN. (WG)
($3 to No Profit Tapes, c/o G. Obradovic, Strahinica Bana 43, 11000, Beograd, YUGOSLAVIA)

VARIOUS ARTISTS - "Cage Omnibus No!" LP

Four bands here: HONEY DEEP WET, NO LIP, REAL, and MERRYGOROUND. Average of a couple of tunes each, and I found none of this material truly outstanding, though none is really boring or incompetent, either. Accent is on the message in lyrics, though, which won't do much for most of us. (TY)
(No address, JAPAN)

VARIOUS ARTISTS - "The Day After Judgement" cassette

A consistently good sampler of some of Europe's best acts, including RATTUS, SCAPEGOATS, ICONOCLASTS, BRISTLES, and RUNNING RIOT. The energy here is kept at a feverish pace, so check out this hour long thrashathon. (WG)
(Fatigue Records, c/o M. Pylkkanen, Kylmoaja, 80710 Lehmo, FINLAND)

VARIOUS ARTISTS - "Erkennen Sie Die Melodie?" cassette

What a tape! 1-1/2 hours of bands like DIATRIBE, UPRIGHT CITIZENS, INSTIGATORS, PERDITION, RAZZIA, and a zillion more. Of course there are a few clunkers, but this still gets a thumbs up. (WG)
($4 to Intelnet Tapes, c/o Martin Pick, Kornmuhle 4, 5600 Wuppertal 21, W. GERMANY)

VARIOUS ARTISTS - "Melt Down" LP

Many of the tracks on this garage/psychobilly comp are previously unreleased, many are covers, and most all rock. You get the likes of PURPLE THINGS, X-MEN, TALL BOYS, MILKSHAKES, CANNIBALS, STING RAYS, and more. (TY)
(Media Burn Records, ENGLAND)

VARIOUS ARTISTS -"Nouzui Omnibus Vol 1" EP

A sharp little 7" with some hot Japanese bands. A mixture of gargling vocals, wild feedback, distorted guitar riffs, good melodies, and straightforward thrash. Crazed action all grooved into a slashing sampler. (Pus)
(Nouzui Records, JAPAN)

VARIOUS ARTISTS - "Swiss Punk History - Night of the Zombies" cassette

A collection of Swiss acts from '77-'79. As expected, most acts possess an older punk sound, but TNT's "Razzia" stands out as an uptempo rocker. (WG)
($5 to Apocalypse Now, P. O. Box 392, 4008 Basel, SWITZERLAND)

VARIOUS ARTISTS - "There's No Reason to Be Happy"EP

WDM (Finland) clock in with a hot DISCHARGE-like ripper, III KATEGORIJA (Yugoslavia) have a "heavy" thrash sound on their three short blasts, MARTIAL LAW (England) have a long, slow-tempo punk tune, and I REFUSE IT (Italy) finish it off with their jazzy HC sound. An indie international effort. (TY)
(Guido Heffels, Buscherstr. 7, 405 Monchengladbach 1, W. GERMANY)

VARIOUS ARTISTS - "Tuatara" LP

This New Zealand comp pretty much consists of dark and somber guitar bands. It's also pretty obvious that more than a few have used the VELVET UNDERGROUND as a starting point, but that's not a complaint. Some of the tracks by the CLEAN, VERLAINES, CHILLS, and GORDINS are beautiful progressions from both VU and the Scottish Postcard label. Good stuff. (Dog)
(Fying Nun Records, c/o CD Presents, 1230 Grant Ave. #531, San Francisco, CA 94133)

VICIOUS RUMOURS - "Anytime, Day or Night!" LP

Good sounding punk/Oi with some lyrics that are as stupid as they come. Glorified ignorance. (TY)
(Oi Records, ENGLAND)

WAR PAINTED CITY INDIAN - "Terror Boogie" 12"

Solid strength with harmonious riffs that has a total MOTORHEAD feel to it. Vocalist has a rough edged style and spitting punk feel with metallic influences, smashing drums and drooling guitar piercings. Tight, well played songs in a totally different Japanese style. (Pus)
(AA Records, JAPAN)

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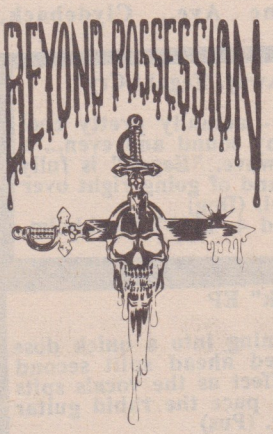

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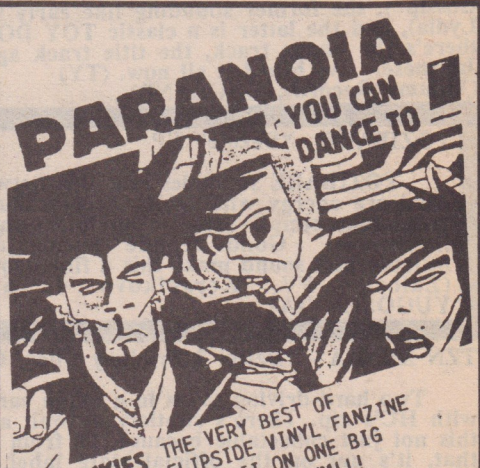

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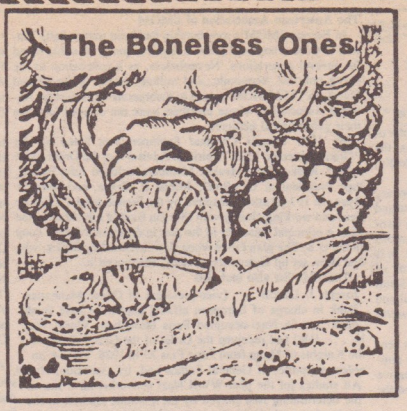

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Knights of Darkness: The Sovereign Military Order of Malta

CovertAction Information Bulletin

Number 25 (Winter 1986) By Francoise Hervet *

The Sovereign Military and Hospitaler Order of St. John of Jerusalem of Rhodes and of Malta, known also as the Sovereign Military Order of Malta, or SMOM, is juridically, politically, and historically unique in the world today.

Representing initially the most powerful and reactionary segments of the European aristocracy, for nearly a thousand years beginning with the early crusades of the Twelfth Century, it has organized, funded, and led military operations against states and ideas deemed threatening to its power. It is probably safe to say that the several thousand Knights of SMOM, principally in Europe, North, Central, and South America, comprise the largest most consistently powerful and reactionary membership of any organization in the world today.

Although an exclusively Catholic organization, in this century it has collaborated with, and given high awards to non-Catholic extremists in its current crusade against progressive forces in the West, the national liberation movements, and the socialist countries.

While its organizational funding is relatively modest, its leverage is maximized by the presence of its Knights in key positions in other private and governmental structures throughout the world.

To be a Knight, one must not only be from wealthy, aristocratic lineage, one must also have a psychological worldview which is attracted to the "crusader mentality" of these "warrior monks." Participating in SMOM—including its initiation ceremonies and feudal ritual dress—members embrace a certain caste/class mentality; they are sociologically and psychologically predisposed to function as the "shock troops" of Catholic reaction. And this is precisely the historical role the Knights have played in the wars against Islam, against the Protestant "heresy," and against the Soviet "Evil Empire."

The Catholic Right and the Knights of Malta, in particular Baron Franz von Papen , played a critical role in Hitler's assumption of power and the launching of the Third Reich's Twentieth Century Crusade.

SMOM's influence in Germany survived World War II intact. On November 17, 1948 SMOM awarded one of its highest honors, the Grand Cross of Merit, to Reinhard Gehlen, the Nazi chief of intelligence on the Soviet front. He was subsequently installed by the Americans as the first chief of West Germany's equivalent of the CIA, the *Bundesnachrichtdienst* (BND: federal secret service), under West German Chancellor Adenauer, a devout Catholic who had received the Magistral Grand Cross.

As its name suggests, SMOM is both a "sovereign" and, historically, a "military" organization. Its headquarters, occupying a square block in Rome at 68 Via Condotti, enjoys the extra-territorial legal status granted to an embassy of a sovereign state. The Italian police are not welcome on its territory, it issues its own stamps, and has formal diplomatic relations and exchanges ambassadors with a number of countries.

The American Association of SMOM

In Europe SMOM's membership had been traditionally limited to those who could prove a requisite purity of noble blood for several generations. Nevertheless, as a concession to the rising political, economic, and military power of the United States, in 1927 SMOM agreed to incorporate an American National Association whose members were not obliged to prove their genealogical pedigree.

By 1941 Francis Cardinal Spellman was listed as the "Grand Protector" and "Spiritual Advisor" of the Order, with John J. Raskob as Treasurer. Members included John Farrell, then President of U.S.Steel, Joseph P. Grace, and John D. Ryan. In 1934 Raskob, inspired by the French fascist Croix de Feu, and working closely with Morgan Bank's John Davis, had been a principal financier in the plot to organize a fascist coup in the U.S. The plan failed when General Smedley Butler, who had been set up to lead the project, denounced it.

The 1941 list also included

Joseph J. Larkin . . . [vice-president of Chase Manhattan Bank in charge of European affairs] kept the Chase Bank open . . . in Nazi-occupied Paris throughout World War II. . . . [He] had received the Order of the Grand Cross of the Knights of Malta from Pope Pius XI in 1928. He was an ardent supporter of General Franco and, by extension, Hitler.

All studies [of the post-WWII Nazi networks] have shown the determining role played by the Catholic Church in the flight of war criminals. Since April 1943, following negotiations between Pius XII and the ultra-reactionary American archbishop Francis Spellman, the Holy See became the clandestine center of Anglo-American espionage in Italy. This collaboration in fact had begun the previous year . . . between Earl Brennan, a veteran of the American State Department and Gian Battista Montini, at the time a bishop and Under-Secretary of State at the Vatican. This close collaboration between the future Paul VI and the American secret services continued after the war through the intermediary James Angleton. . . .

25 April 1945 [three days before the German forces capitulate in Italy] Admiral Ellery Stone, U.S. Proconsul in occupied Italy, instructs James Angleton to rescue Prince Valerio Borghese from the possibility of arrest by the Resistance Committees which had sentenced him to death for war crimes . . .

On December 27, 1946 James Angleton received the Croci Al Merito Seconda Classe from the Order, the same day as George Raymond Rocca. Rocca went on to become Angleton's deputy chief of Counterintelligence Division of the CIA

In 1950, the American Committee for Liberation from Bolshevism was created. The trustees included J. Peter Grace, Charles Edison, William Henry Chamberlain, H. J. Heinz II, Isaac Don Levine, and Eugene Lyons. The Committee (now known as Radio Liberty), under the guiding hand of the CIA's Frank Wisner, funded numerous émigré "research institutes" which, according to John Loftus, were "little more than front groups for ex-Nazi intelligence officers."

The President of the American Eastern Association of SMOM is J. Peter Grace, President of W.R. Grace Company, who was a key figure in Operation Paperclip, which brought Nazi scientists to the U.S.

On January 16, 1980 ABC-TV broadcast a special "News Closeup," "Escape from Justice: Nazi War Criminals in America" which discussed Grace's Role in Project Paperclip. The transcript of the program, available from ABC on request, states, "Project Paperclip . . . from the end of WW II to the mid-1950's brought more than 900 German scientists to the United States. . . . Otto Ambros . . . was a chemist and a Director of the notorious I.G. Farben Company which supplied gasoline and rubber for Hitler's war effort. Ambros . . . played a supervisory role in the construction of Farben's plant in the Polish village of Auschwitz. For I.G. Farben, Auschwitz concentration inmates provided a plentiful source of cheap labor. . . . The Nuremberg prosecution charged that each day at Farben's plant one hundred people died from sheer exhaustion. . . . Otto Ambros was convicted of slavery and mass murder and sentenced to eight years in prison. But even while on trial at Nuremberg, Ambros was a target for U.S. recruiters from 'Project Paperclip.' His prison sentence was commuted after only three years by American officials and he was helped in a bid to enter the United States by . . . J. Peter Grace

Nazi SS (elite guard) members Otto Skorzeny, Walter Rauff, Friederich Schwend & Klaus Barbie..* all became in effect instruments of CIA intelligence and covert action policies. In so doing, they contributed significantly to the establishment of fascist style oppression in the new countries to which they had moved—in Chile, Bolivia, Paraguay, Argentina, and Peru.+

After the appointment of Knight of Malta William Casey as head of the Central Intelligence Agency, and another Knight, James Buckley, as head of U.S. propaganda against Eastern Europe at Radio Free Europe/Radio Liberty, several historians noted with interest President Reagan's call during the summer of 1982 for a "crusade" against the "Evil Empire" in Eastern Europe.

In addition to Casey, and James Buckley, its current members, or Knights, after the feudal fashion, include Lee Iacocca, John McCone, William Buckley, Alexander Haig

McCone, from a senior post at ITT, was later to play a key role in the overthrow of the Allende government in 1973. At the time of the coup J. Peter Grace was Chairman of the AIFLD, and a director of First National City Bank and Kennecott Copper Co., all of which played a role in the fascist coup.

In 1954, with the backing of Cardinal Spellman and the machinations of General Edward G. Lansdale, the Catholic Ngo Dinh Diem became Prime Minister of South Vietnam.

By November 1961, President Kennedy appointed John McCone as Director of the CIA. In 1963, when it became clear Diem could no longer stay in power in South Vietnam, McCone oversaw his regrettably necessary assassination.

SMOM, Americares, and Central America

Just as World Medical Relief and Refugee Relief International are fronts for Waffen-SS worshipping editors of *Soldier of Fortune* magazine, so too the SMOM advertises itself—to those who believe in the Tooth Fairy—as a "charitable" organization greatly concerned for the suffering of the poor and sick around the world.

The *New York Times* of August 13, 1985 reported that the Nicaraguan Freedom Fund (NFF), one of many front groups for the Rev. Sun Myung Moon's Unification Church, channelled $350,000 to the Americares Foundation in Connecticut.** Clare Boothe Luce, a Dame of SMOM, is on the Board of Moon's *Washington Times*, and is a director of the NFF with fellow SMOM, William Simon. J. Peter Grace is the Chairman of the six member Advisory Board of Americares, which includes fellow Knight William Simon along with former CIA Director George Bush's brother, Prescott Bush, Jr.

The *Washington Post* of December 27, 1984 reported as follows

A private humanitarian organization called the Americares Foundation, working with the Order of the Knights of Malta, has channeled more than $14 million in donated medical aid to El Salvador, Honduras and Guatemala over the last two years. . . .

[P]art of $680,000 in aid to Honduras went to Miskito Indians linked to U.S. backed rebels fighting the leftist government in Nicaragua, according to a Knights of Malta official in Honduras.

Research into the current role of SMOM and its individual members is just beginning. The most serious problem is the dearth of documents available, due to the extreme secrecy of the organization. Except for a few scattered references in various books, magazines, and newspapers, and a few romanticized stories about ancient glories of the Order, the necessary amount of materials has not yet surfaced, and this account represents only a starting point for further research.

* Francoise Hervet is the pseudonym of a researcher who has spent many years investigating the Sovereign Military Order of Malta.

+ "How Allen Dulles & the SS Preserved Each Other" by Peter D. Scott, same issue

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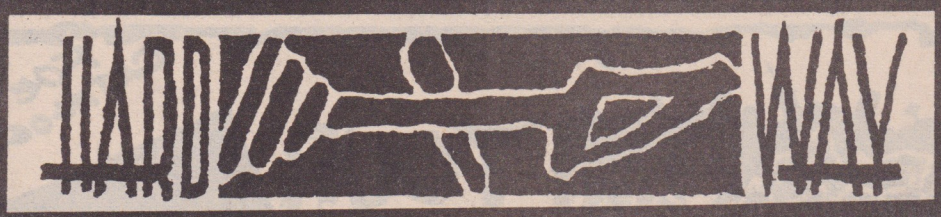

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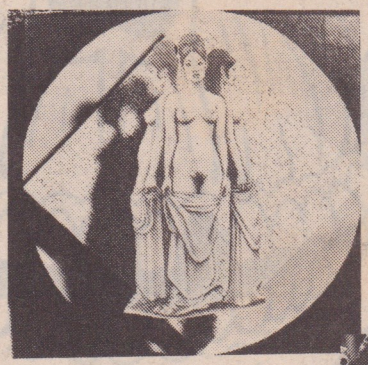

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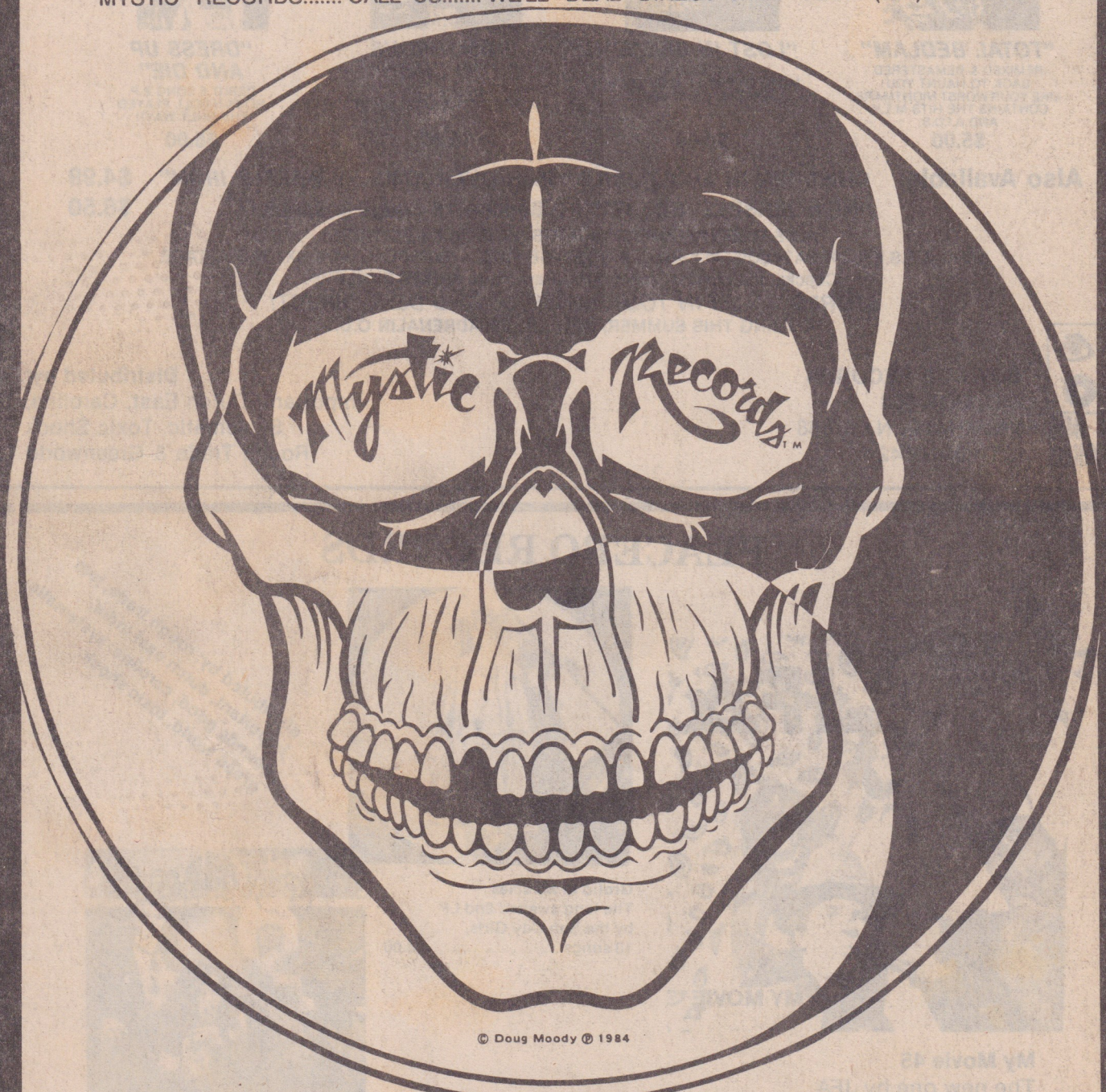

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